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ABSTRACT

This curriculum handbook uses a discipline based art education (DBAE) approach, and includes lessons appropriate for use with students in grades 3-12. Five units address themes of universally experienced emotions: love, anguish, awe, triumph, and joy. Art exemplars are draw from among the international cultures represented in the High Museum of Art's exhibition, "Rings: Five Passions in World Art," which was presented in conjunction with the 1996 Cultural Olympiad in Atlanta, Georgia. Each unit contains three sections that address the unit theme through three diverse cultural images. Sections are similarly formatted to include: (1) an introduction that relates the presented image to the theme; (2) historical information "About the Work" and "About the Artist"; (3) "Main Ideas"; (4) "How the Four Disciplines Contribute to Our Understanding"; (5) "Connections to Other Areas of Study"; (6) "Vocabulary"; (7) "Initial Script," which suggests ways to involve students in critically viewing images; and (8) "Activities" for discussion, critical thinking and viewing, and art making. The resource includes 15 poster reproductions and a set of color overhead transparencies. The handbook also contains black and white reproducible images for use in individual learning activities. Contains 13 references. (MM)

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HIGH MUSEUM OF ART

RINGS

Five Passions in World Art

Multicultural Curriculum Handbook

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RINGS
Five Passions in World Art

Organized by the High Museum of Art
and produced by The Atlanta Committee
for the Olympic Games Cultural Olympiad

Presented by EQUIFAX

The High Museum of Art is grateful for the generous support of
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FOREWORD

The relationship of the fine arts to the Olympic Games from the very beginning of the ancient Games is well documented. The revival of the Olympic Games one hundred years ago sought to keep the ideal of mind and body in balance, but throughout the twentieth century the athletic dimension of the Games has dominated the cultural aspects of this celebration of human achievement. With *Rings: Five Passions in World Art*, the High Museum of Art, together with our partners from the Atlanta Committee for the Olympic Games Cultural Olympiad, have presented an exhibition that is unprecedented in the history of this important international event. The thematic gathering of important works of painting and sculpture from around the world—selected from the great museums and collections from numerous countries—embodies the human endeavor to express emotions and states of mind that are common to all people, regardless of their nationality, ethnicity, cultural background, social and financial status, or geographical location. These passions, to which the subtitle of the exhibition and this curriculum handbook alludes, are aspects of the human experience that everyone shares and are the very foundation upon which any form of substantial understanding and communication is based. That the arts are the vehicle for these elements of the human psyche is one of the reasons we must value them, appreciating their capabilities for forging bridges between differences. The Multicultural Curriculum Handbook is an important part of the educational program for the exhibition, providing opportunities for teachers and students, nationally and internationally, to learn about the commonalities of human experiences through great works of art.

To realize the High Museum of Art's desire to host world culture, I felt it would be appropriate to seek the counsel of one of the world's leading authorities and most respected individuals within the museum profession, J. Carter Brown. Soon after he announced his retirement as director of the National Gallery in Washington, D.C., in October 1991, I approached him with the wonderful challenge of determining what form the Olympic opportunity would take for an institution that is relatively young. The arrival of these magnificent works of art from around the world, organized in a cogent, compelling, and dramatic manner by an individual with a great love and profound understanding not only of the resonance of these objects, but also of their emotional, intellectual, and spiritual value as well, is perhaps the High's most exhilarating moment. We are delighted to have had the singular brilliance, force, and talent of J. Carter Brown to direct this ambitious undertaking, and we invite you to partake of it.

NED RIFKIN
Director
High Museum of Art

INTRODUCTION

If there is an aspect of humanity that binds us together, it is our emotional selves. Whatever the color of our skin, however conditioned by centuries of divergent cultures, there remains in each of us fundamental human passions that we all share. *Rings: Five Passions in World Art*, the exhibition from which this curriculum handbook is derived, presented more than seven thousand years of art from all of the geographic areas referred to by the original five rings of Baron Pierre de Coubertin. As emotions also frequently overlap with each other, I organized the exhibition into a progression that unfolded through five interconnected sections, devoted to love, anguish, awe, triumph, and joy.

Presented at the High Museum of Art, Atlanta, in the summer of 1996—the summer of the Centennial of the modern Olympic Games—the exhibition brought together painting and sculpture as diverse as possible, in scale and materials and originally intended function, representing virtually all the major geographic areas and principal religious mainstreams of our world. Although the organization of the exhibition was largely a team effort, with input and suggestions from scholars and laypeople from around the world, it was agreed from the outset that this kind of show cannot ultimately be selected by committee. There is not a piece in the show that has not moved me in some way. In addition to my own limitations of preference and knowledge, the requirements of borrowing and space meant that quantities of great material were inevitably missing. This very open-endedness, however, is one of the most exciting aspects of this concept. It is my hope that your students will try their hand at constructing their own "Rings" exhibitions out of the objects in their local museums, from reproductions in books or magazines, or from their own imagination.

Our hope is that Baron Coubertin would be pleased with the varied resonances and harmonics that we have attempted to give to his stirring idealism. This, the 100th anniversary of the modern movement that he had so great a hand in starting, does seem a fitting time to thank him, and all the athletes and administrators and donors and workers and, yes, artists who have done so much to help create a more interconnected world.

J. CARTER BROWN
Director of *Rings: Five Passions in World Art* and
Director Emeritus, National Gallery of Art

ACKNOWLEDGEMENTS

The talents and enthusiasm of many people have brought this project to fruition. At the High Museum of Art: Ann B. Kelso, project manager and Head of Student and Family Programs; project team members Pam Krisulewicz, Coordinator of Academic Programs, and Kathleen Peckham, Coordinator of School Services and Publications; Michael E. Shapiro, managing curator of *Rings: Five Passions in World Art* and Director of Museum Programs/Chief Curator; Kim Collins, Project Assistant; Susan Feagin, Rights & Reproductions Assistant; Kelly Morris, Manager of Publications; Keira Ellis, Manager of Foundation and Government Support; and Elisa Buono Glazer, Special Consultant for Development. Invaluable members of the project team were: Carol Edwards, DBAE Consultant and Assistant Professor of Art and Art Education, Kennesaw State College; Kellene N. Champlin, Project Editor and Coordinator, Art Education, Fulton County School System; Nancy Berry, Museum/School Consultant and Assistant Professor of Art, University of North Texas; and Stephen Bitgood, Project Evaluator and Professor of Psychology, Jacksonville State University; Robert Evans, graphic designer. Encouragement and support have been generously provided by Ned Rifkin, Director, High Museum of Art; J. Carter Brown, Director of *Rings: Five Passions in World Art* and Director Emeritus, National Gallery of Art; Jeffrey Patchen, Director, Southeast Center for Education in the Arts; and Leilani Lattin Duke, Director, and Elizabeth A. Paul, Senior Program Associate, The Getty Center for Education in the Arts.

The units of study in this handbook were researched and written by the following individuals:

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HOW TO USE THE HANDBOOK

This ***Multicultural Curriculum Handbook*** was designed for art specialists and classroom teachers implementing Discipline-Based Art Education. The handbook provides exemplary units of study that draw upon the rich content of masterworks of art from cultures across the world, spanning thousands of years. The units were written for students in grades 3–12 with the idea that teachers of younger students would modify the units to meet the needs of younger learners and that high school teachers would adjust for the needs of older students.

OVERVIEW

Discipline-Based Art Education (DBAE) is an approach to learning in art which derives content from four disciplines that contribute to an indepth understanding of art. These disciplines of art enable students to have rich experiences with works of art through four perspectives: by creating art (art production); by responding to art through written or oral statements (art criticism); by understanding the contributions of art and artists to culture and society (art history); and by learning to form values and judgments about works of art (aesthetics).

The handbook contains five chapters based on the five emotions of the *Rings: Five Passions in World Art* exhibition, fifteen poster reproductions, and a set of overhead transparencies. Some teachers like to use poster reproductions, while others may prefer overhead transparencies. The handbook also contains black and white reproducible images for use in individual learning activities that teachers may want to create to supplement the activities in the units. Each unit contains three sections which address the emotions of LOVE, ANGUISH, AWE, TRIUMPH, or JOY through three diverse images. Each unit is similiarly formatted, including an introduction to how the images relate to the theme.

PREPARATION GUIDELINES AND INSTRUCTIONS TO THE TEACHER

To begin, you may want to set out all of the poster reproductions and spend some time examining each, reading the titles and relevant information. As you look through the reproductions, you may begin to see connections between the images that even the writers of these units did not see! With fifteen diverse images available to you, the possibilities for comparing and contrasting are limitless.

Each section contains historical information about the artist and the artwork. **MAIN IDEAS** are listed to help identify the most important areas to be presented and are reflected throughout the instructional portion of the units. **HOW THE FOUR DISCIPLINES CONTRIBUTE TO OUR UNDERSTANDING** is a series of questions for you to consider in examining each work of art through the four prespectives of aesthetics, art history, production, and criticism. Each discipline contributes to your understanding, and it is important to investigate all four disciplines to ensure a comprehensive approach and student understanding.

CONNECTIONS TO OTHER AREAS OF STUDY provides ideas for making connections across the curriculum. **VOCABULARY** defines art and non-art words to strengthen student knowledge of important terms or concepts.

The **INITIAL SCRIPT** provides a guide for introducing each work of art. Mark this script with notes, ideas, and questioning strategies about the images. This initial script is *only* a suggestion for how to get students involved in looking at, talking about, and exploring the meaning of a work of art and/or its particular qualities.

Many questions listed in the initial script have informative comments provided. These are not expected answers to the questions, but a reference for you, and information that you may wish to give after the students have had time to consider and answer the questions with their own ideas and thoughts. You may want to supplement this initial script with additional questions that focus on the meaning of the work, beyond the elements or principles of art. Avoid reinforcing false references or imagined stories the students might create as they answer questions.

If you are a classroom teacher, review your presentation with your art specialist and vice versa. As you practice, make the presentation your own. Draw students into the discussion of the image with your enthusiasm.

The **ACTIVITIES** section provides instructional activities that will increase involvement of students through active learning. You are encouraged to create additional writing and learning activities to supplement and enhance those listed.

These units of study are the beginning of an exciting journey for you and your students. They provide the framework for investigation into the meaning of a work of art. Your teaching skills and enthusiasm provide the foundation for rich and meaningful art learning experiences to occur for your students.

CAROL EDWARDS
Assistant Professor of Art and Art Education
Kennesaw State College

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LOVE

INTRODUCTION

The expression of emotion and meaning in a work of art is influenced by belief and value systems, the art materials used, and the techniques employed, as well as cultural standards of beauty. Each of the three works of art in this unit illustrates a different aspect of the universal human emotion LOVE, including the LOVE of a parent for a child, romantic LOVE, and LOVE in marriage.

Social and psychological factors in a society predict how LOVE is valued and expressed. Our emotions are deeply intertwined with our beliefs and values. In some societies, for example, LOVE may be less important when selecting a husband or wife than in others. Certain cultures recognize the union of families or villages as essential to a good marriage; these cultures assume and expect LOVE, devotion, and loyalty to grow between the couple. Friendship holds an important place in human relationships and the LOVE between friends often crosses cultures, genders, politics, and belief systems. Respect and admiration are aspects of this type of LOVE.

ARTWORKS IN THIS SECTION

Khosraw Spies Shirin Bathing

Funerary Portrait of Gratidia Chrite and Marcus Gratidius Libanus (Cato and Portia)

Nursing Mother Effigy Bottle

The romantic story of Persian Prince Khosraw and Armenian Princess Shirin is illustrated in the Persian manuscript illustration by Sultan-Muhammad. The jewel tones of the artist's palette, the sinuous line of the composition, and the delicately rendered detail of flowers, trees, and animals create a decorative surface that reflects the exquisite passion of the two lovers.

In the double portrait ***Gratidia Chrite and Marcus Gratidius Libanus (Cato and Portia)***, married LOVE is captured in a *funerary* portrait commemorating this Roman couple. Chrite places her hand on her husband's shoulder, the couple join hands, and together they look outward, confident of the strong foundation of their marriage bond. Art history informs us that Chrite was a Roman captive, and therefore a slave of Marcus, a Roman citizen. Marcus demonstrated the depth of his LOVE for Chrite when he freed her from slavery and made her his wife under Roman law. Many rich comparisons can be drawn between the Roman and the Persian works. The legendary LOVE of the Persian prince and the Armenian princess was first told in written form in the 12th-century poem *Quintet* by Nizami. Their romantic tragedy forms a decided contrast with the less dramatic but devoted LOVE of the Roman couple of the first-century Roman Empire.

Another form of LOVE, the LOVE of mother and child, is seen in the small clay ***Nursing Mother Effigy Bottle*** (1250–1350) from the Mississippian culture of North America. The interlocking bodies of the nursing mother and child reflect the strength of this human bond. Like the double portrait of ***Gratidia Chrite and Marcus Gratidius Libanus (Cato and Portia)***, the effigy bottle honors not only the bond of LOVE in human relationships, but also commemorates one's journey into the afterlife. LOVE held in memory may even be regarded as another type of LOVE which informs and celebrates human relationships.

KHOSRAW SPIES SHIRIN BATHING

attributed to Sultan-Muhammad
Persian, 16th century (1539–43)
From a manuscript of the* Khamsa *(Quintet) by Nizami
Gouache, ink, gold, and silver on paper
14 5/16 x 9 7/8 inches (36 x 25 cm)
The British Library, London

ABOUT THE WORK OF ART

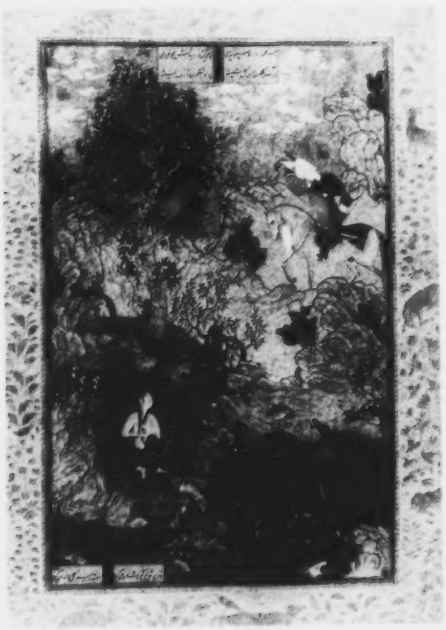

Fig. 1
Khosraw Spies Shirin Bathing.
SULTAN-MUHAMMAD, 1539–43

This Persian *manuscript* illustration is attributed to the artist *Sultan*-Muhammad, who was commissioned by the 16th-century Persian ruler *Shah* Tahmasp—to help illustrate the second of five poems by the poet Nizami. It is lavishly painted and is considered one of the greatest masterpieces of Persian art. In ***Khosraw Spies Shirin Bathing***, LOVE is experienced as a tender romantic moment of love at first sight. The poem tells the tale of the celebrated romance of the Sasanian prince Khosraw and the Armenian princess Shirin. First written in the 12th century, it is the story of a budding romance between two young people, each from royal families but from different cultures. Princess Shirin was from the country of Armenia, while the Sasanian Prince Khosraw's country was located in the eastern region of present-day Iran (formerly Persia).

The story begins when Prince Khosraw has a wonderful dream that he meets and marries a beautiful princess named Shirin. When he awakes, he recounts his dream to his best friend Shapur, who tells the Prince that there really is such a princess living in Armenia. Overjoyed that the woman of his dreams really exists, Prince Khosraw sends his friend and his favorite horse Shabdiz, the fastest horse in the world, to find her. Shapur arrives and shows Princess Shirin a portrait of Khosraw; she immediately falls in love. She jumps on the horse Shabdiz and rides for fourteen days and nights in order to reach Persia and the prince she plans to marry. Meanwhile, Prince Khosraw leaves for Armenia. On her journey, Shirin arrives at a beautiful glistening pool and decides to take a bath. Prince Khosraw rides by and sees the most beautiful maiden he has ever seen. Their eyes meet, but neither recognizes the other. Embarrassed, Princess Shirin covers herself with the long tresses of her hair, dresses, and rides away. Afterwards, Princess Shirin wonders if the handsome man she saw at the pool could be her prince.

Prince Khosraw then learns that his father the Shah has died and that he must return to Persia to ascend the throne. The treacherous Persian general Bahram Chubina wages a bloody battle with Khosraw and his troops to gain control of the Persian empire. Khosraw flees to Armenia and finally meets his love, Princess Shirin. They are very happy to be together, but this joy is bittersweet since Khosraw must return to Persia and fight Bahram before the two can marry. To take back his throne, Khosraw must enter into a treaty with the Byzantine emperor who will only help him if Khosraw promises to marry the emperor's ugly daughter Maryam. For the good of Persia, Khosraw agrees, and Bahram is defeated. Khosraw marries Maryam and has a son but never stops longing for his true love. In a few years, Maryam dies, and Khosraw can finally marry Shirin. They live happily together until one day, many years later, Maryam's son comes back to Persia upset about how his mother was treated and kills his father Khosraw. When Shirin finds Khosraw's slain body, she is so distraught that she immediately commits suicide.

ABOUT THE ARTIST

The artist of ***Khosraw Spies Shirin Bathing*** worked with the Shah and several other painters in the royal court to produce a series of *miniatures* to illustrate the *Quintet*, or book of five poems, by Nizami. In the royal workshop, accomplished artists and apprentices worked together to produce highly decorative and detailed illustrations, such as the one here. Artists received a large salary and bonuses when work surpassed expectations. Bonuses or gifts from the Shah might include jeweled daggers, Chinese porcelain, purses of gold, elaborate robes of honor, and even income-producing villages.

According to custom, the Shah chose the literary text to be illustrated, and the artist, Sultan-Muhammad, worked with a large atelier (workshop) of specialists: papermakers, gilders, illustrators, and binders. Both the Shah and the artists filled active roles in the layout of each page of the volumes to be illustrated. Together, they researched early manuscripts. From these the artist and the Shah gathered the most creative and beautiful designs imaginable. Each artist in the circle of assistants had a specialty. One artist might be responsible for romantic figures, another might specialize in flowers and other botanical forms, while another illustrated only animals or fantastic dragons.

MAIN IDEAS

- ***Khosraw Spies Shirin Bathing***, a Persian illustrated manuscript from a book of poems, was commissioned by the 16th-century Persian ruler.
- In order to illustrate the poems, the artist, Sultan-Muhammad, worked with a large workshop of paper specialists, gilders, illustrators, and binders.
- ***Khosraw Spies Shirin Bathing*** is the romantic story of two young people, both from royal families but from different cultures, who fell in love at first sight.

HOW THE FOUR DISCIPLINES CONTRIBUTE TO OUR UNDERSTANDING

AESTHETICS

Can an illustrated manuscript be a work of art? Is the ***Khosraw Spies Shirin Bathing*** a work of art?
Is it important to know about Persian life and culture to understand this work?
Do you need to understand the values or standards of beauty for Persian art to understand this work?
Do you need to know the story of the manuscript to understand the image?

ART HISTORY

When did the Persian Empire exist?
What were some of the social and artistic customs of the Persians?
Who was Shah Tahmasp? How did he contribute to the creation of this manuscript?
Who was Sultan-Muhammad?
What is a manuscript? When was this manuscript created? What was the manuscript about? Why were manuscripts illustrated?
Who were Khosraw and Shirin? What was their relationship?

PRODUCTION

What factors influenced the appearance of Persian art?
How might an exploration of the artistic customs and cultural aesthetics that influenced Persian artists help you in creating your own art?
Are there artistic customs that might influence your own artmaking?
What choices of media did the Persians have for creating their art?
Do the choices limit the kinds of works they might have made?
How can creating your own image help you to understand the decisions that artists make?

CRITICISM

What is ***Khosraw Spies Shirin Bathing*** about? How do you know? What about the work informs your response?
What message has been conveyed about the two people depicted?
What characteristics of the work help to convey the message?
What was the function of an illustrated manuscript?
What materials is this work made of?
What was the status of artists in 16th-century Persia?
If more than one artist create this illustrated manuscript, why is Sultan-Muhammad listed as the artist?
Is this illustrated manuscript an effective work? Does it accomplish what Sultan-Muhammad intended?

CONNECTIONS TO OTHER AREAS OF STUDY

GEOGRAPHY

Locate Iran on the map. Identify Persia (eastern Iran) during the early 16th century.
What sort of climate does this region have?
How can climate affect living conditions, social customs, and political standards?
How can climate influence art forms and styles?
How can topography influence art or language?

WORLD HISTORY

Can political systems influence the form and the function of works of art?
Was Persia a major power in the 16th century? A military nation? Did other countries ever occupy Persia?
Did Persia occupy a place of leadership in the arts?
What political system rules modern Iran?
What significant events have occurred in Iran in the 20th century?
Who is the current leader?

LANGUAGE ARTS

The Persian or Islamic language is codified into a written system. It appears in rectangular blocks within the manuscript illustration.
What social, cultural, and political conditions are significant to development of a written language?
What are the purposes of written language? [Writing of laws and history, entertainment, documentation of events, personal communication, business, banking.]
What language was spoken in Persia in the 16th century? What language is spoken now?

SCIENCE

Experiment with mineral and organic substances used by Persian artists.
Using a mortar and pestle, grind different substances, such as soft stones or minerals.
Carefully identify the flora and fauna represented in the manuscript illustration.

MATHEMATICS

In Western European art of the 16th century, linear perspective was developed, which relied upon mathematical proportions. How did Persian artists create a sense of depth, perspective, and proportion? How is it different from Western European art?

MUSIC

Name examples of popular music about LOVE.
Select and play music which celebrates the emotion of LOVE to accompany the image.
What role did music have in the life of the Persian royal court?
Was music important to people outside of the royal court?

VOCABULARY

calligraphy	beautiful or elegant handwriting (calligraphic)
gouache	opaque watercolors; not transparent
manuscript	a handwritten or typewritten text, as distinguished from a printed copy
miniature	a painting in an illustrated book or manuscript
Shah	a sovereign of Iran
stylus	an instrument for writing, marking, or incising
Sultan	a king or sovereign, especially of a Muslim state

INITIAL SCRIPT

Have the students look silently for several minutes at the reproduction of ***Khosraw Spies Shirin Bathing.*** Begin by asking:

What do you think these two people are doing? [Students might have differing answers. Allow students time to express what they think, referring to what they see in the image. This would be a good time to give the title of the work.]

Where do you think that Khosraw and Shirin might have lived? In the United States or somewhere else? What about the image makes you think that they live somewhere else? [Their clothing and maybe their surroundings.]

Who do you think that Khosraw and Shirin are and when do you think that they lived? [Students will have a variety of answers. Tell them that Khosraw, a Sasanian prince, and Shirin, an Armenian princess, were characters of a 12th-century Persian poem. Have a world map available to help locate the general area where Persia was.]

Is there anything about Khosraw and Shirin that might tell you that they are from royal families? [The way they are dressed, the horses' garments, and the gold and silver materials that the image was created from.]

The title of this work uses the word "spies." What do you think is happening? What about the image makes you think this? [Students will have a variety of responses. Have them reference their answers to what they actually see in the image. This would be a good time to tell the story of Khosraw and Shirin.]

What is an illustrated manuscript? [This image is an illustrated manuscript from the 16th century and was created by Sultan-Muhammad.]

Is it important to know about Khosraw and Shirin in order to understand the work? [No correct answer; allow students to explore the possibilities. Knowing who these two people are helps to make the work more interesting but may not be necessary in understanding what is happening.]

Shah Tahmasp, lived a very lavish life in the Persian royal court. Is there anything about this work that suggests a lavish life in Persia? [The materials, gold and silver. Artists had time to create beautiful works of art. This work would have taken a very long time to create. Art created to illustrate texts was considered lavish in the 16th century as well as today—have students think about illustrations in modern mass-produced books. Tell students just one artist did not create the manuscript and the text, many workers and artists contributed.]

Can an illustrated manuscript be a work of art? Was this image created as a work of art or for another purpose? [No correct answer—let student explore possibilities.]

What else would you like to know about this image, Persian art, or Sultan-Muhammad?

ACTIVITIES

✤ Works of art may be understood within a cultural, social, and political context. Discussion questions below suggest beginning points for art historical inquiry related to Persian art. To guide your research, make notes about questions you find intriguing.

What influence did Persian culture have on the form and function of art?
Can cultural context be discovered by observation alone, or is research necessary?
How might the geography of a region affect its art?
What do literary and artistic traditions reveal about the social mores, cultural customs, and political systems of a country?
What does Nizami's story of the romance of Khosraw and Shirin tell us about the values and standards of Persian society in the 12th century? Has that changed in Sultan-Muhammad's 16th century version?
How were artists trained? Who commissioned art work? Did artists have an important role or place in society? Were they well-educated? Did artists sign their work? Why or why not?
Was this manuscript illustration meant for the Persian court or for a wider audience?

Assess: thoroughness of research; presentation of findings to class (oral, written and/or visual)

✤ Respond to the following questions, based on close study and observation of the poster or transparency; discussion of the sections "About the Work of Art" and "About the Artist;" research, reading, and inquiry for art history; and your own knowledge and personal insights: [The teacher may wish to prepare a worksheet with space between to write responses.]

How large is the work?
What is it? How was it made?
Identify the colors used and their relationships (primary, secondary, tertiary).
How did the Persian artist use the elements of art? (line, color, shape, texture. . .)
How did the Persian artist use principles of design? (rhythm, balance, unity. . .)
How did the Persian artist show perspective?
Were technique and skill important to art in 16th-century Persia? How can you tell?
What criteria define a work of art as beautiful? Is this beautiful? Why or why not?

Assess: evidence of knowledge from the various sources effectively communicated

✤ Write a highly descriptive paragraph proposing your personal interpretation of the meaning and mood of the work of art ***Khosraw Spies Shirin Bathing***. Read paragraphs aloud to compare and contrast interpretations.

Assess: descriptive writing, thoughtful application of observations to interpretation

✠ [This activity uses a light-hearted approach to practicing aesthetic questioning strategies.] Bring a snack to class. Be creative not only with the snack, but also with the covering, paper sack, or box in which you bring it. Exchange your snacks. *No peeking; no tasting.* Using your skills of art criticism, write down and describe everything you can see about the wrapper and the snack (if it's visible)—only the facts, only what you can see. *Now*, we do the taste test. Write down each detail of the sensory experience of actually eating and tasting this snack.

Next, we'll begin a dialogue using some questions below, and your own as well.

What is a snack?
Whose interpretation of the snack is correct, the snack-maker's or the snack-eater's?
In order to have a valuable experience with a snack, must we enjoy it?
What are the standards for judging a snack?
Can a snack be both beautiful and ugly?
Is one person's opinion of a snack about as good as another's?
To judge a snack, must you be intelligent or well-educated?
Does a snack have to be made by a human?
Can children be snack-makers?
When a snack-maker breaks away from tradition and does something never done before, is the snack a better snack because it is original?
Are snacks produced with great effort better than a snack that is produced quickly?
Can something be a snack in one culture and not a snack in another?

Now that you have practiced these aesthetic questioning strategies, try the following questions while looking at the manuscript illustration and other posters from this unit:

What is art?
Are all works of art subjective?
Are artists born, or are they made?
Are books art?
Does your culture consider book illustrations as art?
Are all books art?
Are all illustrations in a book classified as art? Why or why not?
Can something be art in one culture, and not in another?
Is art better when it is produced with great effort?
Can children be artists?
Can the meaning of a work of art change over time?
Does art have to be made by a human?

Assess: thoughtful participation; recognition of parallels with methodology of snack activity

✤ [With the poster displayed, read aloud, or photocopy the following information for students to read at their own pace.]

Tools and Techniques of Persian Art:

Artists were apprenticed to learn how to make pigments as well as brushes. Brushes were fit to the artist's hand and were made with squirrel or kitten hair set in bird quills. Pigments were sometimes made by secret chemical processes, while others were prepared from crushed insects and other natural ingredients. Some pigments were ground to a powder and sorted grain by grain. Lapis lazuli was one such precious mineral used in the preparation of costly blue pigments. Silver and gold were also used to illustrate manuscripts. These metals were placed between sheets of parchment and pounded into thin foils which were then applied to the manuscript page. The applied foils were then punched or decorated with a tool called a *stylus*. Usually, gold was brushed on in decorative arabesques intended to represent the sky, while silver was used to depict water. You will notice that in our painting, the water is black. This is because the silver has oxidized, thus losing its silvery shimmer. Other metals such as copper were added to gold for a warmer cast of color. Manuscript illustrations, or miniatures, such as the one here, have been well-preserved because they were kept in albums which offered protection from dampness, insects, and light. All of the works required long hours and in some cases many months or years to be completed. Artists needed great discipline and control of their wrists, hands, and bodies to create the rhythmic calligraphic strokes essential to Persian standards of beauty. They worked in a seated position with their drawing boards propped on their knees and surrounded by pigments, brushes, and other necessary tools. It seems that the work was not only a labor of talent and intellect, but physical coordination and stamina as well. [For more detailed information, see Welch, 1979.]

Based on the above essay about the tools and techniques of Persian art: Select a poem, short story, or book (or a passage from one) to interpret and illustrate. This work should be a highly detailed miniature (about 5 x 7 inches or smaller), in tempera, *gouache*, or watercolor. While you will not have to make your brushes and grind pigments for your paints, the primary element to keep in mind while planning and executing this miniature painting is that to do it well requires time, patience, and discipline. Try your best to identify with and model the values and standards embodied in the essay about the tools and techniques of Persian art.

Assess: how well they have understood, identified with, and demonstrated a sense of discipline in the planning and execution

✤ [The following activity can be complex or simple, and is more appropriate for younger students than the first activity. Read a portion of Nizami's *Quintet* (or another appropriate story) to students.]

Draw (with markers) or paint a picture which illustrates your favorite part of this story. Include the most important things that were happening. Try to cover every bit of your paper with color, like the painting of Prince Khosraw and Princess Shirin. Study the border on Sultan-Muhammad's painting. Using strips of wall paper, colored or metallic paper, beads, or fabric strips, create a border on your painting or drawing.

Assess: judge effectiveness of the narrative quality of the work by holding up and asking which part of the story the image describes

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FUNERARY PORTRAIT OF GRATIDIA CHRITE AND MARCUS GRATIDIUS LIBANUS (CATO AND PORTIA)

13 BC–AD 5
Marble, 26 3/4 x 35 7/16 x 11 inches (68 x 90 x 28 cm)
Musei Vaticani, Città del Vaticano
Rome, Italy

ABOUT THE WORK OF ART

Gratidia Chrite (nicknamed Portia) and her husband Marcus Gratidius Libanus (nicknamed Cato) commemorated their LOVE and bond of marriage in this double *funerary* portrait. The pose of the couple tells us about their relationship. The couple is portrayed with right hands joined, a gesture significant in the Roman marriage ceremony. Chrite's left hand rests on her husband's shoulder, emphasizing the physical and spiritual intimacy between the couple. The artist created an interesting point of emphasis between the two figures as their heads turn toward each other but they both stare outward, their gazes crossing at some point in the distance. The unity of these two people facing the world side by side conveys a feeling, both tender and strong, of LOVE affirmed by the bond of marriage.

Fig. 2
Funerary Portrait of Gratidia Chrite and Marcus Gratidius Libanus (Cato and Portia), 13 BC–5 AD

According to the (long lost) inscription, Chrite was a slave to Marcus when they fell in love. In Rome at the time, a master could not marry his slave; Marcus freed Chrite so they could be married. Chrite took the feminine version, "Gratidia," of her husband's name, "Gratidius." The second name, "Chrite," indicates that she is of Greek origin. The toga Marcus wears indicates his status as a Roman citizen; Chrite's cloak and tunic were the garments of a proper Roman matron. This superb example of a funerary portrait of the lower and middle classes is popularly known as ***Cato and Portia.***

This double portrait was made during the 1st century, *chiseled* out of a solid block of white marble. Originally, it was created as a *relief* sculpture, flat on the back and three-dimensional in the frontal view. Many hundreds of years after the original was created, *restorers* in the late 16th or early 17th century transformed the double portrait of Marcus and Chrite into a three-dimensional, *bust*-length portrait.

ABOUT THE ARTIST

While we do not know who the sculptor was, we do know the sculptor was well trained. This sculpture is one of the best examples of funerary portraits from this time period. The artist carefully composed the portrait to convey meaning and feeling.

Marcus Gratidius Libanus and his wife, Gratidia Chrite, probably hired the artist to make this funerary portrait before they died. The two would sit while the artist made many sketches of them from a number of angles and poses. From these sketches, the couple and the artist would then decide on the pose, expression, and size. The sculptor probably took the sketches back to his studio to work, sculpting from a carefully selected block of white marble. The artist may have consulted the couple now and then during the process, but the majority of the sculpture would have been made without the couple present.

MAIN IDEAS

- ***The Funerary Portrait of Gratidia Chrite and Marcus Gratidius Libanus (Cato and Portia)*** commemorates the love and bond of marriage of a former slave and her master.
- The funerary portrait of Marcus and Chrite was created before they died.
- Although the sculptor is unknown, the craftsmanship is excellent, reflecting the love between Marcus and Chrite and depicting the couple as they actually looked.

HOW THE FOUR DISCIPLINES CONTRIBUTE TO OUR UNDERSTANDING

AESTHETICS

Can a tombstone or a funerary portrait be a work of art? Is the ***Funerary Portrait of Gratidia Chrite and Marcus Gratidius Libanus (Cato and Portia)*** a work of art?
What is a sculpture?
Is it important to know about Roman life and culture to understand this work?
Do you need to know who these two people are to understand this work?

ART HISTORY

When did the Roman Empire exist?
What were the social customs of the Romans?
When was this scupture created?
Who were Marcus and Chrite? What was their relationship?
What social factors influenced the lives of Marcus and Chrite?
What is a funerary portrait? Why did the Romans make funerary images?
Why did this couple commission a funerary portrait?

PRODUCTION

How might an exploration of the ideas and customs that influenced Roman sculptors help you in creating your own art?
How might an understanding of the challenges that faced Roman artists help you to develop your own artmaking.
What choices of media did the Romans have for creating their art?
Do the choices limit the kinds of works they might have made?
Can media be an important factor in trying to convey a message or mood in your art? Was it important in this work?
How can creating your own image help you to understand the decisions that artists make?

CRITICISM

What is the ***Funerary Portrait of Gratidia Chrite and Marcus Gratidius Libanus (Cato and Portia)*** about? How do you know? What about the work informs your response?
What was the function of this sculpture?
How did the sculptor convey the bond between Marcus and Chrite?
How do you know that the artist was highly skilled?
Do you think that it was important to Marcus and Chrite that the sculpture depicted them exactly as they looked? Do you think that Marcus and Chrite had input into how the finished portrait would look?
Is this sculpture an effective work? Does it accomplish what the sculptor and Marcus and Chrite intended?

CONNECTIONS TO OTHER AREAS OF STUDY

MATHEMATICS

Study the Golden Mean—the perfect *ratio* (relationship of parts)—discovered by Euclid, a Greek philosopher. Euclid demonstrated that he could divide a line into two parts so that the smaller line had the same proportion to the larger line as the larger line had to the whole line. The mathematical expression is 1 to 1.6 (or, 1:1.6). The ratio was re-discovered in the late 15th century (Renaissance). With this ratio, the ancient Greeks felt they had found the ideal proportion. It was used to establish the relationship of parts in sculpture, architecture, and even pottery. The ratio is found constantly in nature. Apply the properties of the Golden Mean to the double portrait ***Funerary Portrait of Gratidia Chrite and Marcus Gratidius Libanus (Cato and Portia)***, other art works, and to both natural and commercially made objects.

Some artists consciously use the Golden Mean as the basis for their compositions. Compositions of some artists, totally unaware of the mathematical ratio, are found to be in perfect proportion with the Golden Mean, implying an intuitive sense of "rightness" in the arrangement of parts. Locate examples of two- and three-dimensional artworks that illustrate this.

HISTORY/SOCIAL STUDIES

Research and explore the life style of the Romans during this period. Who owned slaves? Who were slaves? How did the Romans define "family"? What was a Roman household like? What position did women hold in society? What was Roman government like? What type of music did the Romans listen to?

GEOGRAPHY

How did geography or climate dictate stone sculpture as a medium for the unknown Roman artist who created the funerary portrait of the husband and wife, Marcus and Chrite?

VOCABULARY

bust	sculpture of the head and shoulders of a figure
chisel	cutting tool made of metal, used primarily for carving wood or stone
in-the-round	sculpture designed to be viewed from any and all angles
relief	sculpture in which forms are fixed to or project from a background; seen from certain viewpoints (usually front); low relief to high relief
restore	attempt to bring back to a former, original, or normal condition
subtractive	sculpture technique, forming by removing material or taking pieces away (carving, chiseling, or pulling)
symmetrical	balanced by equal parts

INITIAL SCRIPT

Have the students look closely at the reproduction of ***Funerary Portrait of Gratidia Chrite and Marcus Gratidius Libanus (Cato and Portia)*** silently for several minutes. Begin by asking:

What do you think that this image is about? [Two people who are very close together – they are touching, one is a man and the other is a woman.]

Is this a sculpture? How do you know? [It is three dimensional and is made from marble.]

The title of this work is ***Funerary Portrait of Gratidia Chrite and Marcus Gratidius Libanus (Cato and Portia).*** What was the function of this sculpture? [It is a funerary image, like a tombstone. You might ask students to discuss why people in many cultures create funerary images. What types of funerary images does our culture create?]

Who do you think these two people are? [Students will have a variety of answers. This would be a good time to give a brief explanation of Gratidia Chrite and Marcus Gratidius Libanus also known as Cato and Portia. Chrite was a slave to Marcus when they fell in love. In Rome at that time, a master could not marry his slave, so Marcus freed Chrite and they were married. She took the feminine version, Gratidia, of her husband's name, Gratidius. Her name, "Chrite" indicates that she is of Greek origin.]

The artist of this work is unknown. What message has been conveyed by the artist about Marcus and Chrite? [Love and dedication between husband and wife.]

How did the artist convey the bond between Marcus and Chrite? [The couple is portrayed with right hands joined, a gesture significant in the Roman ceremony. Chrite's left hand rests on Marcus's shoulder, emphasizing the physical and spiritual intimacy between the couple. There is a strong sense of unity created by the closeness of the figures and the way that they are slightly turned toward each other.]

Why do you think this portrait was commissioned?

This image looked exactly like Marcus and Chrite. Do you think that a likeness was important to them?

Is it important to know about Marcus and Chrite's relationship in order to understand the work? [No correct answer; allow students to explore the possibilities of understanding the work through knowing or not knowing.]

Can a funerary image be a work of art? Was this image created as a work of art or for another purpose? [No correct answer; let student explore possibilities.]

What questions would you ask Marcus and Chrite about this work?

ACTIVITIES

✤ In small groups (3–5 students) locate images, study, and compare sculpture traditions associated with ancient funerary practices of different cultures. How are funerary sculptures different from one another? Similar? What materials were used? What subjects? Is the sculpture *in-the-round* or in relief? What do they tell us about the deceased? What do they tell us about the culture? Do the sculptures provide any clues to beliefs of afterlife? How is LOVE represented or implied?

Assess: thoroughness of research; thoughtfulness of interpretations

✣ Research ways different cultures, both ancient and modern, use funerary sculpture and memorials of various kinds to remember those who have died. Collect slides, photographs, pictures and photocopied images from textbooks. Each image should be labeled with information that tells the location, time period, and culture. Sort the images into categories determined above. Referring to specific examples, discuss the following:

Which are works of art? Which appear to be purely utilitarian? How do you decide?

Which are beautiful? How important is beauty here?

What traditions in funerary memorials do various cultures share? Which are unique?

How is the universal emotion LOVE portrayed or conveyed in these works?

If we placed a funerary piece from one culture into another culture, would it create problems? Why or why not?

Would funerary works of one culture be recognizable as funerary works in another? Would it be likely to be used for the same purpose?

Assess: resourceful participation; thoughtful contributions to discussion

✣ [Knowledge of decimals is needed for this activity.] Artists during the Golden Age of Greece believed that the human body was the true expression of order, the source of perfect proportion. Seeking an ideal of harmony and beauty, the Greeks sought a ratio that would produce an ideal form for figures and structures. They found that if you divide the average adult male body at the navel, the two body measurements that result (head to navel = A, navel to toes = B) you have a ratio of 1 to 1.6. In the same proportion, the width of the average human face, compared to its length, is 1 to 1.6. Using the ratio of the Golden Mean, draw a series of human figures of different heights. While heights will vary, proportion should not.

Examples:

If my figure from head to navel is 5 inches, from navel to toes must be 8 inches
(5" x 1.6" = 8"); the figure is 13 inches in total height.

If my figure from head to navel is 3 inches, from navel to toes must be 4.8 inches
(3" x 1.6" = 4.8"); the figure is 7.8 inches in total height.

Extension: Apply this ratio in drawings of faces.

Assess: exchange drawings with one another to check accuracy in proportion

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NURSING MOTHER EFFIGY BOTTLE

Middle Mississipian, North America
1250–1350
Earthenware, 5 7/8 x 3 7/8 inches (14.9 x 9.7 cm)
St. Louis Science Center, Missouri
from the H. M. Whelpley Collection

ABOUT THE WORK OF ART

The relationship of mother and nursing child in this ceramic vessel is a poignant message of LOVE conveyed in simple geometric form. Found in a Cahokia mound near East St. Louis, this *effigy* bottle was made by a Native American artist in the *Middle Mississippian* era (A.D. 1000–1500).

A hooded (meaning opening in the back of the head) ceramic bottle, intact, with two human figures, is indeed rare. Most Middle Mississippian ceramic vessels of this type were found in grave sites. It is believed that they were placed in the graves and filled with food and drink to accompany the deceased into the afterlife. While animal and human effigies are common, the theme of mother and child is unusual. Perhaps the artist was representing fertility, an important phenomenon in this predominantly agricultural culture. For this and other reasons, women held a high status in the community; they were responsible for farming and one's lineage was traced through the mother's family.

The ***Nursing Mother Effigy Bottle*** has geometric angular lines and a stylized form. Less than six inches high, the sculptural vessel was probably made specifically for a *funerary* function. While *earthenware* vessels produced by the Middle Mississippians were *utilitarian*, those which were intended to be used as sacred objects were finer in form and design.

Fig. 3
Nursing Mother Effigy Bottle, 1250–1350

ABOUT THE ARTIST

An unknown artist created this effigy bottle. The vessel may have been produced near Cahokia or it may have been obtained through the Mississippian's wide trading network, which included communities throughout the Midwest and Southeast. Cahokia was the largest of several complex population centers with an estimated ten thousand inhabitants who built residence, mounds, and temples along the Mississippi River.

The artist made the vessel by hand using the coil method, an additive sculpture technique. Slip made from water and clay was applied to smooth the coils to one another. A wooden paddle or stone scraper might have also been used to smooth out the surface. When totally dry, the object was placed in an earthen kiln (oven) and heated to a very high temperature to remove every trace of moisture, hardening the clay to a stone-like permanent material.

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MAIN IDEAS

- ***Nursing Mother Effigy Bottle*** was created from clay by an unknown Mississippian artist for use in the afterlife.
- The Mississippian culture viewed the afterlife as a place where objects from this life and existence would be needed.
- In Mississippian culture, there were few full-time artists.
- Women were held in high regard and were responsible for farming.
- ***Nursing Mother Effigy Bottle*** is a rare example of an intact bottle depicting two figures.

HOW THE FOUR DISCIPLINES CONTRIBUTE TO OUR UNDERSTANDING

AESTHETICS

If the ***Nursing Mother Effigy Bottle*** was not originally created as art but rather as a funerary object, is it art?
What is an artifact? Can an artifact be art?
Do you need to know about Mississippian culture to understand this figure?
Do you need to know the purpose of the ***Nursing Mother Effigy Bottle*** to understand this figure?
Does this figure belong in an art museum or a museum of history?

ART HISTORY

Who were the Mississippians?
When did this culture exist? What happened to this culture?
How did they view death and the afterlife?
Why were figures such as this created?
How old is this figure? What is it made from?
Why were women important in this culture?
What Mississippian traditions helped to determine how this figure would look? Who were the artists?
What other types of art were being created in other cultures of the world during this time period?

PRODUCTION

What choices of media did these people have?
Do the choices limit the kinds of works they might have made?
How did their environment and trade practices affect their choices?
How would selection of materials be important in helping you to create a figure that you believe reflects your culture?
Can you construct an image using similiar techniques which might symbolize LOVE?
How can creating your own art help you to understand the decisions that artists make?

CRITICISM

What is ***Nursing Mother Effigy Bottle*** about? What about the work supports your answer?

What was the function of ***Nursing Mother Effigy Bottle***?

How does the figure reflect the role of women in this culture?

Why would the artist create a stylized image instead of an exact likeness?

Does this figure convey a feeling or mood?

What characteristics of the image convey this feeling?

Would a realistic image convey a different feeling?

Is ***Nursing Mother Effigy Bottle*** an effective work? Does it accomplish the purposes and meet the needs of this culture?

CONNECTIONS TO OTHER AREAS OF STUDY

ARCHAEOLOGY

Simulate an archaeological dig. One team develops artifacts, buries them; another team locates and excavates items, and tries to discover facts about the culture.

Research site locations and artifacts found at various sites. [The effigy bottle was located at the Cahokia site near East St. Louis.]

GEOGRAPHY

On a map, show the location of the Mississippians. Discuss how geography would dictate materials used. River systems provided easy access for transporting materials (such as clay), products, and ideas. Trace the route from Georgia to Ohio or Missouri using the river system. Draw an area map of the rivers, figure distance, locate terrains, climates, and altitudes that a trader might have encountered.

How do you imagine that geography, climate, and topography affected artists around the world? Compare and contrast the art in this chapter. What affect would geography and climate have had on the unknown artist of the ***Nursing Mother Effigy Bottle*** of the Mississippian period?

SOCIAL STUDIES

Nursing Mother Effigy Bottle is closely linked to the death ritual and religious beliefs of the Mississippians. Investigate beliefs and practices of death rituals held by various groups of Native Americans.

Investigate the funerary practices of the ancient Egyptians and their views on the afterlife. Compare.

LANGUAGE ARTS

Reading or listening to Native American legends and stories aids in understanding the cultures. Develop a travel journal, either as a Mississipian trader or artist, about your efforts to gather and trade your products, locate clay and tools, or work during the Mississippian Period.

SCIENCE

Investigate temperatures to which various kinds of clay/earthenware are fired and changes that take place chemically in the raw materials.

MUSIC
Investigate musical instruments, dances, and ceremonies of the Native Americans of the Mississipian period.

ARCHITECTURE
Research Mississippian architecture—huts, earthen lodges, sweat houses, earthen mounds, ceremonial lodges, and sites. Construct a model of a village or a building. Develop a contrast and comparison chart about types and features of architecture of cultures from the same time period.

VOCABULARY

earthenware	pottery made of coarse, porous baked clay
effigy	likeness, image, or replica of a person or animal
funerary	associated with burial
Middle Mississippian Period, 1000–1500 A.D.	period during which large groups of Native Americans inhabited the southeastern and midwestern United States and developed a distinct culture
utilitarian	useful, functional

INITIAL SCRIPT

Have the students look silently for several minutes at the reproduction of the ***Nursing Mother Effigy Bottle.*** Begin by asking:

What do you think that this work is about? What is it about the work that gives you clues of what it might represent? [A representation of a mother and child or an adult and child.]

Why do you think that this work was created? [A funerary object that would be used in the afterlife. This culture believed that objects from this life and existence were needed in the next life.]

What do you think this work is made of? [Clay]

What about the figure suggests that it is made of clay? [Roughness, color.]

Who do you think might have created this figure?
[Native Americans who lived during the Middle Mississippian period 1000 A.D. to 1500 A.D. This image dates from about 1250–1350.]

Where do you think that the Mississippians lived? [On a map, identify the area along the Mississippi River between modern day St. Louis, Missouri, and Memphis, Tennessee. The Mississippians had a wide trading network that included the Midwest and Southeastern parts of the United States, as well as Mexico. This bottle was found near St. Louis. Locate these areas on the map.]

Does this figure reveal anything about the role of women in this culture?
[The figure is a nursing woman and shows the importance of women as providers. Women were held in high regard in this culture. The chief's mother and his eldest sister were the most honored women. The successor to the chief was the son of the eldest sister rather than the chief's son. Women were responsible for farming, and family lineages were traced through women.]

Why do you think that this artist created a stylized image instead of an exact likeness? [Many cultures have artistic traditions regarding how the human figure could be represented. Stylization, rather than an exact life-like representation, is a common tradition.]

Do you think that a realistic image would have a different effect on you? Is a realistic image better than a stylized image?

What questions do you have about the ***Nursing Mother Effigy Bottle***?

ACTIVITIES

✣ Create a newspaper about life in Cahokia and other Mississippian villages nearby. Articles could include information on artistic life in the city, important trading expeditions, poems about nature, advertisements, announcements about upcoming ceremonies.

Assess: written work, individual and group participation

While the name of the artist who constructed the ***Nursing Mother Effigy Bottle*** is not known, the names of other artists who lived at the same time in other parts of the world are known. In small groups, compile a list of 10 artists who lived between 1250 and 1350 from anywhere in the world. Record information about who they were, where they lived, and what they produced. Which of the artists do you find most interesting?

Compare and contrast, in verbal or chart form:, the lives of these artists with that of the unknown Mississippian artist.

Assess: research; participation and thoroughness of research

✣ Bring to class some pottery objects, such as a glazed figurine, vase, mug, or sugar bowl.

Ask who—what—where—when—why questions about the pottery objects in order to:
compare and contrast features, characteristics, functions;
to establish a time, place, and purpose for each; and
to explore how elements of art (color, texture, line) were used.

Following this exploration: What criteria would you use to evaluate a piece of pottery?

Write a short essay comparing features or functions of the ***Nursing Mother Effigy Bottle*** and one of the pottery objects. Share selected essays aloud.

Assess: participation in discussions, thoughtful evaluation, written essay

✣ ***Nursing Mother Effigy Bottle*** was constructed with coils of clay. This is called an additive method of sculpture because clay is added together to build up the form. Experiment with the coil technique, rolling "snakes" of clay and winding them spirally to build height, then smoothing and modeling the hollow form as you work. Wherever one coil touches another, scoring (roughening up) and smoothing all seams will help the clay stick together when it dries. Coil forms can be made into vessels (bottles, containers); modeled into human or animal forms; or can be both a vessel and a human form, such as ***Nursing Mother Effigy Bottle***.

Assess: completion of a vessel

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ANGUISH

INTRODUCTION

Said aloud, or even thought about, ANGUISH often creates images in the mind's eye such as teeth gnashing, hair pulling, perpetual screaming and crying, words such as angst, anxiety, torment, and despair come to mind. These terms can capture feelings that result from some disagreeable action or even the anticipation of that action. ANGUISH is sometimes a pleasant emotion turned into a negative experience, such as LOVE when it's lost, TRIUMPH just out of one's grasp, JOY when it's crushed. So frequently today tragic world events seen on the evening news summon up ANGUISH in us for people who are suffering.

People show their emotions in many ways. Whereas feelings of JOY and TRIUMPH may result in a smile, laugh, or hooray, ANGUISH is associated with a deep frown, moaning, and depression. Of course, some people feel inner turmoil, but do not outwardly show their emotion. They do not cry or moan but still feel the confusion.

ANGUISH has often been the defining emotion of our times. Beginning with the two World Wars and the modernization of battle, the world realized that it could destroy itself. And it still can. Feelings of isolation and despair have become common in a fast-paced world where machines and computers are doing jobs that in the past man has done. There is an uncertainty about the world, a lack of trust in fellow human beings, and a questioning of conventional wisdom.

Artists for centuries have depicted emotion, many choosing to depict ANGUISH. This is accomplished through the realistic rendering of the subject or by the use of symbols. By studying the three works in this unit, you can discover and discuss how and why these artists visually depicted the intense emotion of ANGUISH.

ANGUISH may result from political events [war, the Holocaust], from local, national, and world events [World Trade Center bombing, starving children in Bangladesh], from personal experience [divorce, death of a family member or friend]. ANGUISH is an opposite emotion from JOY.

ARTWORKS IN THIS SECTION

Head of a Weeping Woman with Handkerchief

Echo of a Scream

The Cage

HEAD OF A WEEPING WOMAN WITH HANDKERCHIEF

Pablo Picasso (Spanish, 1881–1973)
1937
Oil on canvas
21 3/8 x 18 1/8 inches (54.3 x 46 cm)
Los Angeles County Museum of Art
Gift of Mr. and Mrs. Thomas Mitchell

ABOUT THE WORK

Fig. 4
Head of a Weeping Woman with Handkerchief, PABLO PICASSO, 1937

Pablo Picasso painted the ***Head of a Weeping Woman with Handkerchief*** in the fall of 1937 as a postscript to his famous work *Guernica* (now in the Prado Museum, Madrid), finished that summer. The leaders of the Spanish Republic, exiled to Paris by the Spanish dictator Francisco Franco, commissioned Picasso to create a work for the Spanish Pavilion at the 1937 Paris Exposition. The brutal bombing of the Spanish town Guernica by Nazi planes under Franco's command, provided the catalyst for the artist to express the universal themes of the horror of war and the resulting ANGUISH.

Although Guernica left the artist's studio in June of 1937, Picasso felt the need to further investigate the figures in the work as *allegories* of ANGUISH. The weeping woman holding a handkerchief fascinated the artist and the image appears in many of his works during this period. Many scholars believe that the weeping woman represents Dora Maar, Picasso's mistress at the time. An artist herself, Dora Maar embodied elegance and intellect, but for Picasso her large expressive eyes and full cheeks always symbolized tragedy and the poignant grief of a woman.

The mouth of the woman in ***Head of a Weeping Woman with Handkerchief*** is open, as if to scream, and her reddened nose and tear-stained eyes indicate that she has been crying for a long time. The plaid scarf she wears on her head and the white handkerchief she holds in her hand might have deep personal associations for the artist. As a young child, Picasso recalled seeing his mother dressed similarly as they escaped from a violent earthquake that destroyed his family home.

In this work, Picasso uses minimal line and repetition of form. He also chooses expressive colors, such as green, red, and yellow, to convey ANGUISH.

ABOUT THE ARTIST

Pablo Picasso (1881–1973) was born in Malaga, Spain, to José Ruiz Blasco and Maria Picasso Lopez. His first art training was under his father, a local artist and art teacher. A child prodigy, Picasso quickly outgrew the training offered at the academies of Corunna, Barcelona, and Madrid. In 1900, he traveled to Paris, the international art center of the time, where he would live and work for most of his life. Throughout his long career, Picasso worked through many different art styles, revolutionizing painting by exploring new concepts of what art should be. He promoted the idea of art as a powerful emotional medium rather than simply an investigation of ideal beauty. His early "blue period" consisted of paintings that were allegories of poverty, love, and death. These were followed by the gentler themes and tones of his "rose period."

Picasso remains best known for *cubism*, which he founded with Georges Braque in Paris during the years before World War I. The two artists investigated traditional notions of perspective, modeling, and composition. By breaking into the artistic form and separating its elements, they were able

to capture multiple angles of an object while emphasizing the flatness of the picture surface. Picasso once said, "I paint objects as I think them, not as I see them" [Penrose, 1991, p.13]. Throughout his many artistic innovations, Picasso always remained tied to the figure in contrast to total *abstraction.*

In 1937, when Picasso painted *Guernica* and the "weeping woman" series, he faced many personal problems. He had separated from his wife, and his paintings reflected a feeling of personal despair. The outbreak of the Spanish Civil War in 1936 deeply affected the artist.

MAIN IDEAS

- ***Head of a Weeping Woman with Handkerchief*** is from the "weeping woman" series inspired by Picasso's *Guernica*. The weeping woman appears in many of Picasso's works of this period.
- Picasso is best known for the style of art called cubism. ***Head of a Weeping Woman with Handkerchief*** carries cubist influences.
- Picasso and his art were influenced by personal relationships and world events.
- Picasso expressed universal themes in his art, such as horrors of war and personal grief.

HOW THE FOUR DISCIPLINES CONTRIBUTE TO OUR UNDERSTANDING

AESTHETICS

Is the ***Head of a Weeping Woman with Handkerchief*** a work of art?
Does a work of art have to be beautiful?
Should a portrait always be realistic or an exact likeness?
Is it important to know who the weeping woman is to understand this work?
Would you have to know what happened to this woman to understand this work?

ART HISTORY

Who was Pablo Picasso?
When did Picasso live? Where did Picasso live?
What world events influenced Picasso's art?
What events in Picasso's life are important in understanding his art?
What is cubism?
Why was the painting *Guernica* important to ***Head of a Weeping Woman with Handkerchief***?

PRODUCTION

How might the exploration of the ideas and problems that confronted Picasso help you to create your own art?
Is the selection of media or materials important in trying to convey a message or mood in your art?
How might an understanding of the techniques that Picasso used help you to develop your own artmaking.
What ideas or subject matter would you explore to represent a universal theme in your own art?

CRITICISM

What is the ***Head of a Weeping Woman with Handkerchief*** about? How do you know? What about the work informs your response?
Why did Picasso select a weeping woman as the subject for this painting?
What world events influenced the creation of this painting?
What is the mood or message of this painting?
What characteristics of the painting contribute to the mood?
How is the use of abstraction important in this work?
Does the ***Head of a Weeping Woman with Handkerchief*** accomplish what Picasso intended?
Would you consider ***Head of a Weeping Woman with a Handkerchief*** a successful work of art? Why?

CONNECTIONS TO OTHER AREAS OF STUDY

SOCIAL STUDIES

Radical changes enveloped the world during the first few decades of the 20th century, which had profound effects on society, including the artists of the time. Investigate the chronology of major advances and changes in transportation, industry, communications, psychology, and science. [Examples: Europe before and during WWII; Sigmund Freud's writings; Albert Einstein's time-space theories.]

WORLD HISTORY

Investigate the Spanish Civil War (1936–1939), the Spanish Nationalists' *fascist* leader Francisco Franco, and the bombing of the Spanish city Guernica (April 26, 1937).

PERFORMING ARTS

Based on research into Picasso's life, create a short play about ***Head of a Weeping Woman with Handkerchief***—what went on before, at the present moment, and after, keeping in mind that ANGUISH is the emotional content. As you develop a plot and write a script, think about ***Head of a Weeping Woman with Handkerchief,*** adding more questions as ideas develop.

Who is this woman? Is she young or old? Is her grief personal or universal?
How long has the woman been weeping?
Why does the woman hold a handkerchief?
What is she wearing on her head?
Where is she?
When is this scene taking place (time of year, year, month)?
Recorders should keep notes, so plot-making can evolve. Divide up tasks: writers, director, producer, actors, costumes, scenery, and music

VOCABULARY

abstract	disassociated from any specific figure or object; nonrepresentational
allegorical	relating to a symbolic representation
anguish	an intense feeling of mental or physical pain or sorrow, agony, or torment
cubism	a style of art originated by Picasso and Braque in Paris between 1907 and 1914, which transforms traditional notions of perspective, modeling, and composition. Cubists emphasized two-dimensionality of the picture surface, multiple views of the same object, and superimposition and interpretation of form.
fascism	a political movement that exalts the nation above the individual and includes a centralized government headed by a dictatorial leader, severe economic and social regimentation, and forcible oppression of the opposition

INITIAL SCRIPT

Have the students look closely at the reproduction of ***Head of a Weeping Woman with Handkerchief*** silently for several minutes. Begin by asking:

What is the ***Head of a Weeping Woman with Handkerchief*** about? [A woman who is obviously very upset and has been crying.]

What is it about the work that helps you to know this? [She has tears running down her cheeks and she is clutching a handkerchief. Her head is bowed and her mouth is open.]

What mood do you think that Picasso was trying to create in this painting?

How do you know this? [Sadness or ANGUISH—this might be a good time to introduce the word ANGUISH.]

How did Picasso create this mood? [Use of abstraction or distorted figure, expressive colors such as green, red, and yellow, sharp lines and shapes. The position of the head and the open mouth.]

Who do you think this woman is? [Some scholars think that it is Dora Maar, Picasso's mistress at the time. Picasso thought that Dora's large expressive eyes and full cheeks symbolized tradegy and gnef of a woman. However, the identity of the woman is unknown and therefore she could be a symbol of ANGUISH or extreme grief.]

Is it important to know who the woman is in order to understand her pain?

What do you think might have happened to this woman? [Students will have many ideas about what might have happened. Allow them to express their ideas. This would be a good time to tell students that the weeping woman was a series of images that Picasso created after painting *Guernica* for the Spanish Pavilion at the 1937 Paris Exposition. The brutal bombing of the citizens of the Spanish town Guernica by Nazi planes under Franco's command provided the catalyst for Picasso to express the horrors of war in his famous work *Guernica*. After finishing *Guernica*, he felt the need to further investigate the figures in that painting. The weeping woman appears in many of his works of this period.]

Do you think that a realistic likeness of a person would have the same impact on you as Picasso's image? Why?

Do you think that it is important to know what events happened during Picasso's life in order to understand his art?

What else would you like to know about this painting or about Picasso?

ACTIVITIES

✤ ***Head of a Weeping Woman with Handkerchief*** is one of many works Picasso did with a similar theme during 1937, the year he painted *Guernica*. In spite of Picasso's statement that *Guernica* was not yet finished, he let the work leave his studio in July of 1937 to be included in the Spanish Pavilion of the Paris Exposition. Do you suppose that this is why he continued to give visual form to his grief in the image of the weeping woman? Find a picture of *Guernica* (Prado Museum, Madrid). Which figure do you think Picasso was developing further when he painted ***Head of a Weeping Woman with Handkerchief***?

In small groups, research advances and world events during Picasso's life. [Examples: transportation, World Wars I and II, Einstein's scientific theories, communications, nationalism, performing arts, and literature]. One group researches and collects examples of art styles and movements during the same period. [Examples: Expressionism, Cubism, Fauvism, Surrealism, and Abstract Expressionism.]

BEST COPY AVAILABLE

Picasso once said, "[An artist is], at the same time, a political being, constantly alive to heartrending, fiery or happy events. . . . Painting is not done to decorate apartments. It is an instrument of war for attack and defense against the enemy" [Blunt, 1969, p. 57].
What does this statement mean to you? Writing as if you were Picasso, compose a journal or diary entry, or poem, or short story describing what you feel about the meaning that underlies your art work. Think and write about how a painting can attack or defend against enemies such as violence, ignorance, man's injustice to man.

Assess: development of ideas; ability to empathize

✣ Analyze (orally in discussion, or in writing) the composition and "eye flow" (how your eye travels around a through the composition) of ***Head of a Weeping Woman with Handkerchief.***

Using a pencil on tracing paper over a photocopy of ***Head of a Weeping Woman with Handkerchief,*** mark the spot on the painting where your eye first rests.
Trace the route your eye travels with a light pencil line.
Compare and discuss eye flow. Does everyone see it the same way?
Do you see "tension" created by curvalinear and angular lines?
Is the woman portrayed in profile? from the front view? both?

Looking at the color poster or overhead transparency, investigate Picasso's choice of color.

Is the sickly green tonality of the mouth meant to be realistic? How does her gray skin contrast with the swollen pink nose and cheek?
Why do you think Picasso used these colors? What colors would you have used to convey ANGUISH?

✣ Using a color image of the ***Head of the Weeping Woman with Handkerchief,*** collect responses from at least five people outside of your class, to the following questions [modify, add new, but agree on a list]:

1. Is this beautiful? Does something have to be "beautiful" to be good art? Is this art?
2. What word(s) would you use to describe the emotion in this painting?
3. Would your emotion be more intensified or less intensified if the picture was more realistic?
4. What do you think Pablo Picasso was feeling when he painted ***Head of the Weeping Woman with Handkerchief?***

Design a "response form" with space for questions and responses (photocopy), completing one form for each person interviewed. After collecting "data," design a plan to analyze and share findings in order to draw conclusions about perceptions of the public to ***Head of the Weeping Woman with Handkerchief.*** [This could be as simple as a word analysis; involve columns and list making; high school students may want to analyze data using statistical processes.]

Assess: organizational skills, resourcefulness; research processes; drawing conclusions

✤ Chose and assemble a variety of musical selections which reflect different emotions. [Example: Tchaikovsky's *1812 Overture*, Wagner's *Siegfried's Death and Funeral*, Schoenberg's *Transfigured Night*, and Brahm's *Lullaby*.]

Place large paper on tables or on the floor and assemble a variety of drawing materials (pencil, felt tip marker, conte crayon, and charcoal). While listening to the music with eyes closed, attempt to capture or interpret the mood and emotional content of the music through line. Emphasis is on line quality-density, intensity, pressure, value, thick and thin, and direction. Label each exercise and begin with fresh paper for each musical selection. Compare, contrast and discuss the success of conveying emotion through line. As an extension, select one of your designs and enhance the emotional content with the addition of color.

Assess: participation in selection of music; purposeful and appropriate manipulation of materials.

✤ Design and create a painting which conveys ANGUISH, either as a personal statement or a social commentary, such as a reaction to the World Trade Center bombing in New York City, or any other ANGUISH inducing event. As Picasso did, carefully consider your use of color, line, space, and simplification in your composition, to convey this emotion visually.

Assess: critique, using four-step method: describe, analyze, evaluate, judge

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ECHO OF A SCREAM

David Alfaro Siqueiros (1896–1974)
1937
Enamel on wood
48 x 36 inches (121.9 x 91.4 cm)
The Museum of Modern Art, New York
Gift of Edward M. M. Warburg

ABOUT THE WORK

Echo of a Scream clearly exemplifies ANGUISH. Siqueiros began with a news photo of a tiny, screaming child, abandoned in the ruins of a bombed Manchurian railroad depot. In the face of this child, clothed only in a red drape of fabric, we see agony and pain. The agony and pain is literally echoed in the enlarged face of the same child. The scream demands of us: Who will help me? Feed me? Shelter me? Love me? Surrounding the contorted figure of this child, painted with somber tones, is a dark devastated wasteland of grays and browns. Siqueiros's use of the word "echo" in the title implies both repetition and reflection. Rather than looking at the ANGUISH of one child, we are looking at the suffering of all abandoned children, and the horror of war for all of humanity.

Echo of a Scream is one of the few easel paintings by Siqueiros. He is best known as a social realist and a mural painter who saw easel painting as aristocratic and intellectual. Siqueiros insisted that art should be a collective expression of the masses of the people.

Fig. 5
Echo of a Scream, DAVID ALFARO SIQUEIROS, 1937

ABOUT THE ARTIST

David Alfaro Siqueiros was born in 1896, in Chihuahua, Mexico. At the age of two, his mother died and he spent the following nine years with his grandparents in Guanajuato, Mexico. It was during these early childhood years that his passion for improving the lot of his people was born, a passion which would direct his life and art. At the age of eleven, Siqueiros went to Mexico City to live with his father, to study art, and to continue his already intense involvement in the politics and problems of Mexico—class strife, land reform, massive poverty—conditions which eventually led to the 1910 *Revolution*. At sixteen, Siqueiros left home and joined the Constitutional Army as a drummer. In time, he achieved promotions, and was sent to Spain and France as a military attaché for Mexico. While in Europe, Siqueiros combined his military duties with studies in modern art.

Siqueiros met frequently with Diego Rivera, a fellow Mexican artist living in Europe. They often discussed a post-revolutionary art program for Mexico, based on their shared enthusiasm for the monumental artistic statements expressed as *murals*, an important art form of the Italian *Renaissance* and Baroque periods they had studied. Their ideas culminated in plans for introducing to Mexico monumental murals inspired by Mexican themes portraying the social plight of the people—art that reflected the living and working conditions of the poor.

Returning to Mexico in 1922, Siqueiros, along with political and artistic compatriots Rivera and José Clemente Orozco, was instrumental in creating the Mexican mural movement to publicize the necessity of Mexican Revolution. Although mural painting occupied his time from 1925 to 1930, Siqueiros also increased his political activities with the *Communist*

party in Mexico, and helped organize mine workers unions. Siqueiros was imprisoned for his political views. While confined to prison, he returned to easel painting and created numerous works that were exhibited in Mexico City.

In 1932, Siqueiros traveled for the first time to the United States. In Los Angeles, he used new industrial technology and materials to express his revolutionary beliefs and ideas in mural form. While in New York in 1936, he organized the "Siqueiros Experimental Workshop," which focused on new art techniques, including photomontage, and synthetic industrial materials. Technical advances in materials and construction techniques made possible Siqueiros's final structure of magnificent emotional power and size: "Polyforum Cultural Siqueiros," the massive cultural center structure in Mexico City. This last and most monumental work was completed in the year of his death, 1974.

MAIN IDEAS

- David Siqueiros and his art were influenced by the social plight of the people of Mexico and the events surrounding the 1910 Mexican Revolution.
- Siqueiros's political beliefs influenced his life and his art.
- Siqueiros, along with other political and artistic compatriots, was instrumental in creating the Mexican mural movement to publicize the necessity of revolution.

HOW THE FOUR DISCIPLINES CONTRIBUTE TO OUR UNDERSTANDING

AESTHETICS

Is the *Echo of A Scream* a work of art?
Can politically motivated art be good art? Does art have to have a message?
Is it important to know about David Siqueiros and his political views to understand this work?
What do we need to know to understand this work?

ART HISTORY

Who was David Siqueiros?
When did he live? Where did he live?
What events influenced Siqueiros?
What historical and socio-economic factors influenced his art?
How did his travels to other countries influence his art?
What was happening in other parts of the world when *Echo of a Scream* was created?
What is a mural? Why was this art form important to Siqueiros?

PRODUCTION

How might the exploration of the ideas and problems that confronted Siqueiros help you in creating your own art?
Could size or dimension be an important factor in trying to convey a message or mood in your art? Was it important in Siqueiros's work?
How might an understanding of new technology, materials, and techniques that Siqueiros used help you to develop your own artmaking?
What ideas or subject matter would you explore to create a powerful statement in your own art?

CRITICISM

What is the *Echo of a Scream* about? How do you know? What about the work informs your response?
Why did Siqueiros select a screaming child as the subject for this painting?
What factors influenced the creation of this painting?
What is the mood or message?
What characteristics of the painting contribute to the mood?
How did Siqueiros's political views influence this painting?
Does the *Echo of a Scream* accomplish what Siqueiros intended?
How do we know what Siqueiros intended?
Would you consider *Echo of a Scream* a successful work of art? Why?

CONNECTIONS TO OTHER AREAS OF STUDY

MATHEMATICS

Study the concept of proportion as applied to the design of murals in public spaces.

HISTORY/SOCIAL STUDIES

Research historical, cultural, and social conditions of Mexico during Siqueiros's lifetime.

Investigate the influence of study and travel on Siqueiros's development as an artist (Spain, France, United States, Argentina, Uruguay).

SCIENCE & TECHNOLOGY

Investigate the new industrial technology and materials Siqueiros used to create visual effects in the 1930s.

VOCABULARY

Communist	person who believes in or supports an economic and social system based on ownership of land, factories, and other means of production by the community as a whole or the state, and in which the right of private individuals to hold property is partially or totally abolished
expressionism	a style of modern painting emphasizing intense color, agitated brushwork, and violent imagery to express painful emotion and anxiety
mural	picture or decoration, usually of extensive size, painted or placed on a wall
Renaissance	The 15th-century "rebirth" of art and letters; the revival of classical art in Italy and throughout Europe
revolution	a complete overthrow of an established government or political system

INITIAL SCRIPT

Have the students look closely at the reproduction of ***Echo of a Scream*** silently for several minutes and write down their initial reactions to this work. Have students share their responses aloud with the whole class. Then begin by asking:

What is the ***Echo of a Scream*** about? [An abandoned child is sitting among ruins.]

What is it about the work that helps you to know this? [The child's mouth is wide open in a scream or cry and there is a larger head of the child which takes up a large portion of the painting. The area surrounding the child looks like the ruins from a bombing.]

What mood do you think that Siqueiros was trying to create in this painting? How do you know this? [Despair, terror, ANGUISH—this might be a good time to introduce the word ANGUISH.]

How did Siqueiros create this mood? [Use of a distorted figure and face which is repeated again in huge proportions, expressive colors, rubble that creates a cluttered wasteland.]

Does the title contribute to the mood of this painting? [*Echo of a Scream*]

Is it important to know who the child is in order to understand the work? [The identity of the child is unknown; therefore, the child could symbolize the suffering of all children of war or of all humanity.]

What do you think might have happened to this child? [Students will have many ideas about what might have happened. Allow them to express their ideas. This would be a good time to tell them that Siqueiros was involved with Mexican politics and that he was a strong supporter of revolution for Mexico.]

Do you think that it is important to know what events happened during Siqueiros's life in order to understand his art?

This painting is 48 x 36 inches. If it was painted much larger—like the size of a billboard—would it have the same or a different effect? [Siqueiros preferred to paint huge murals that promoted revolutionary reform. He created very few easel-sized paintings, although several were created while he was in prison for his political views and to raise money for his project, "Siqueiros Experimental Workshop."]

Do you think that Siqueiros created his art with a particular purpose in mind? [Political and social activism.] Should artists create art for a particular purpose or reason? Is this type of art better than art which is just nice to look at or beautiful?

What questions do you have about this painting or about Siqueiros?

ACTIVITIES

✤ In small groups (2–3 students), research the social and political atmosphere that influenced Siqueiros's work as a Mexican artist. Use the following questions as a guide:

- What kind of government was in power in Mexico? What were Siqueiros's views about it?
- What were the social conditions of the people? How did this affect Siqueiros?
- What were the motivations for Siqueiros's work as an artist?
- What forms of art and materials were used in Siqueiros's works?
- How did Siqueiros's travels influence him?
- How and when did Siqueiros, Diego Rivera, José Clemente Orozco, and Rufino Tamayo work together? What views did they share in common? How were their views different?
- How and why did advances in industrial technology help Siqueiros in his work?

Report findings orally and in writing, combining information to assemble a more complete perspective about Mexican art.

Assess: resourcefulness of research; organization of information; presentation

✤ Art and social protest were closely tied during the many years of Mexican Revolution. Develop a pictorial chronology of Mexican artists producing during this time. [Siqueiros, Rivera, Orozco, Tamayo, Frida Kahlo, Jose Guadalupe Posada, and others.]

Assess: resourcefulness of research; organization; presentation

✤ Collect images of the great mural artists whose works are in the United States as well as Mexico. [David Siqueiros, Diego Rivera, Jose Clemente Orozco.] Analyze and compare style, subjects, treatment of subject matter, and use of color and line in these works.

Assess: gathering images; analysis

✤ You have just encountered ***Echo of a Scream*** for the first time at the Museum of Modern Art in New York City, and you are deeply moved by it. You have a good friend in Mexico City, who has never seen this work. Write a letter to him/her about your experience with this work. Describe the work in detail, share your understandings of its historical background, your interpretation of it, and your personal feelings about it. [Ask for volunteers to read their letter aloud; share viewpoints. As an extension, an exchange of letters among classmates might take place for replies from the friend in Mexico.]

Assess: descriptive writing, insights

✤ Review orally the definitions of ANGUISH. What presentday world situations, current events, and social problems come to mind when you think about the emotion ANGUISH? [War, conflicts, hunger, poverty in various parts of the globe; community violence, guns and violence; child abuse, and other personal feelings.]
Select one event or type of problem and write an essay which relates the event or problem to ideas symbolized in ***Echo of a Scream***.

Assess: organization of thoughts, relating symbolism to selected topic

✤ Questions for discussion:
Which of these three theories of art do you think best describes the intent of the artist in painting ***Echo of a Scream?***

Realism [Does the intent of the art work seem to be to imitate nature?]
Structuralism [Is the work primarily concerned with design or composition?]
Expressionism [Is the work trying to express a feeling or emotion?]

Can the artist have more than one intent?
Does (or, should) one intention predominate?
When one intention predominates over the others, are we talking about the intent of the artwork rather that the artist? Which is more important?
What is the meaning of this painting?

Assess: justification with reasons; organization and logic of thoughts

✤ One technique used by Siqueiros in his easel paintings was photomontage. Investigate the photomontage technique which was combined with painting in ***Echo of a Scream.***

Peruse magazines and newspapers; carefully tear or cut out pictures which you feel depict ANGUISH (or have potential to depict ANGUISH) in combination with other pictures.
Before fastening the pieces with glue on the background, continue arranging, rearranging, overlapping, and re-sizing the pictures until you are satisfied that you have composed a "visual statement" that portrays or symbolizes ANGUISH.

Assess: critique success of visual statement to portray or symbolize ANGUISH

✣ Review research on the Mexican muralists.
Plan the theme for a mural which will reflect the spirit of your class, school, or community. Plan, discuss, and divide up the many responsibilities for designing and producing a large mural: Who will design the images? Who will transfer the images to the mural paper (wall or board)? Who will paint? Who will install? Will there be an "unveiling"? A "dedication"?

Assess: individual and group contributions and participation

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CAGE
Magdalena Abakanowicz (Polish, b. 1930)
1981
Burlap, glue, and wood
66 x 46 x 61 inches (167.6 x 116.8 x 154.9 cm)
Museum of Contemporary Art, Chicago
Gift of Ralph I. and Helyn D. Goldenberg

ABOUT THE WORK

The powerfully emotional figure sits alone, in a cage, a symbol of isolation and ANGUISH at the oppressions of society. ***Cage*** consists of a single human back, cast of brown burlap, sitting hunched in a cage constructed of rough-hewn logs. Representing human struggle against repressive forces, the expressive quality of the curved human back transmits a weary defeated attitude. The figure sits alone in its rudimentary prison, a metaphor for isolation as a human condition.

Abakanowicz constructed ***Cage*** as a statement inspired by the *Solidarity movement* and liberalism that would eventually free Poland from Communism. By the end of 1981, the Solidarity movement was over 10,000,000 strong. The country was immobilized by striking workers and stores were without food and goods. It was in this political climate that Abakanowicz created ***Cage*** for an exhibition organized by Solidarity. She created three versions of this sculpture, a relatively primitive cage-like construction of logs with a back sculpture inside it. Visually, the sculpture asks of us such unresolvable questions as—Is this a prisoner in the bars of a cage? A ruler seated on a litter? The answer must be contemplated by each viewer who will interpret what is seen and understood in a personal way.

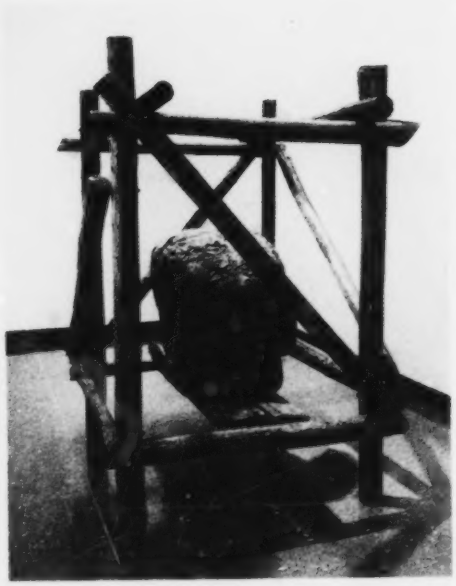

Fig. 6
Cage, MAGDALENA ABAKANOWICZ, 1981

ABOUT THE ARTIST

Magdalena Abakanowicz is often considered to be the foremost fiber artist working in the world today. She has stretched the limits of fiber art from traditional *tapestry weaving* to huge, coarsely woven forms. In the early 1970s, she began using the human form as a basis for several series of works. She pressed burlap, string, and other natural fibers into plaster molds to create multiple headless torsos, and shifted the focus of her work to the expression of the human body. She uses her work to convey intense human emotions, the fear and anxiety that pervade the lives of modern humankind.

Abakanowicz was born in 1930, on the outskirts of Warsaw, Poland. She was only nine years old when the German army invaded Poland and she saw her mother shot and maimed by a drunken soldier. As the war approached their country estate, her family lost their home and moved to Warsaw. To avoid persecution by the Communists, her family fled to Tczew, a small town near Gdansk. Abakanowicz attended the Academy of Fine Arts in Gdansk, but, at twenty years old, she wanted a new start. Abakanowicz changed her name from Marta to Magdalena, and bought a ticket back to Warsaw. In the early 1950s, creative and energetic young people were flocking to Warsaw. Abakanowicz found the officially sanctioned style of *Socialist Realism* stifling, but it only served to enhance her

spirit of rebellion; she conformed only enough to earn the diploma she needed to join the Polish Artists Union and be able to work as an artist. Throughout her life, Abakanowicz has questioned everything, and has been deeply influenced by the intellectual and political upheavals around her.

Abakanowicz has said that her work is about the general problems of mankind; she does not feel that she makes a political statement. Invited to show her sculptures in Paris in 1981, with the Polish frontier closed, Abakanowicz was denied an exit visa. Because of her prominence as an artist and the bad press the Polish government would receive if they detained Abakanowicz in Warsaw and forced the French to cancel the exhibition, she was allowed the visa and installed the show. She was so exhausted and depressed by the situation in Poland, however, that she did not attend the opening, the only one of her own that she has ever missed.

MAIN IDEAS

- Magdalena Abakanowicz and her art have been influenced by political upheaval in Europe.
- Abakanowicz is considered to be the foremost fiber artist in the world today. ***Cage*** is one of many figures that Abakanowicz has created using burlap.
- Abakanowicz uses the human form as the basis for ***Cage*** and many of her other works.

HOW THE FOUR DISCIPLINES CONTRIBUTE TO OUR UNDERSTANDING

AESTHETICS

Is ***Cage*** a work of art?
Should art have to have a message?
What is a sculpture?
What do you need to know to understand this work?
Do you need to know about Magdalena Abakanowicz to understand this work?

ART HISTORY

Who is Magdalena Abakanowicz?
When was she born? What events occurred when Abakanowicz was a child?
What historical and political factors influenced her art?
What was happening in Poland when ***Cage*** was created?

PRODUCTION

How might the exploration of the ideas and problems that confronted Abakanowicz help you in creating your own art?
Could selection of materials be an important factor in trying to convey a message or mood in your art? Is it important in Abakanowicz's work?
What ideas or subject matter would you explore to create a powerful statement in your own art?

CRITICISM

What is ***Cage*** about? How do you know? What about the work supports your answer?
Why does Abakanowicz use burlap and other fibers to create her art?
What factors influenced the creation of ***Cage***?
What is the mood or message?
How does the position of the human form contribute to the impact of the image?
How does the title contribute to the impact of the image?
How has political upheaval influenced Abakanowicz's art?
Does ***Cage*** accomplish what Abakanowicz intended?
How do you know what she intended?
Would you consider ***Cage*** a successful work of art? Why?

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CONNECTIONS TO OTHER AREAS OF STUDY

SOCIAL STUDIES

Research the Solidarity movement in Poland and its possible influences on Abakanowicz's work.

Construct a time line for Abakanowicz's work, from the 1950s to the present. Propose ideas about how the politics of the time influenced the artwork of Abakanowicz and other artists.

LANGUAGE ARTS

Keep a journal for a week of emotions and feelings, and the events that caused them. Choose a particular emotion and write a short story or poem that elicits the same emotion from the reader.

Compose a poem about ***Cage***, describing the emotional state one might experience as the torso in the cage.

VOCABULARY

anguish	an intense feeling of mental or physical pain or sorrow, agony or torment.
gesture	movement of the body, often expresses an emotion or idea
Socialist Realism	a style of art based on a doctrine that painting and sculpture should accurately represent the plight of the worker and reflect the communist philosophy which glorified the daily life of the people.
Solidarity movement	a political movement in Poland in the 1980s which challenged Polish government, demanding reforms. By summer 1988, strikes throughout country; forced the government to talk to Solidarity. Spring 1989, agreement reached—Solidarity and communists would share power until free elections could be held. Solidarity won overwhelming victory in elections—first democratic ones in Poland in over 40 years. In 1990, Lech Walesa, leader of movement, elected President of new republic.
tapestry weaving	a fabric wall hanging that is woven, painted, or embroidered.

INITIAL SCRIPT

Have the students look closely at the reproduction of ***Cage*** silently for several minutes. Begin by asking:

What is ***Cage*** about? [A human figure alone in a structure that is confining it. Human struggle against oppression.]

What clues help you to know this? [There is only one figure and it is sitting alone inside a wooden cage.]

How large do you think this work is? [66 × 46 × 61 inches] Is it large enough to get inside? Would you want to get inside? Why?

What mood do you think that Abakanowicz was trying to create? How do you know this? [Loneliness, isolation, depression—students will have various ideas about the figure and its plight.]

How did Abakanowicz create this mood? [Solitary figure hunched over in an uncomfortable, almost defeated position—the roughness of the wood and the roughly created burlap figure.] How does the figure contribute to the mood?

Is it important to know who the figure is in order to understand the work? [The identity of the figure is unknown; therefore, the figure could symbolize anyone who has experienced isolation or loneliness. The figure could also represent the oppression of the human body or the human mind and spirit.]

How does the title contribute to the impact of the image? *[Cage]*

Do you think that it is important to know what events happened during Abakanowicz's life in order to understand her art? [Abakanowicz saw her mother shot and maimed by a soldier during the German invasion of Poland. In 1981, she constructed Cage as a statement inspired by the Solidarity movement in Poland.]

Abakanowicz has stated that her art is about the general problems of mankind and she does not feel that she makes a political statement. Is her art political? Do you agree or disagree with her statement?

Can you understand her art without knowing something about her life?

Abakanowicz is a living artist. If you could call her on the phone or write her a letter, what questions would you ask?

ACTIVITIES

✤ Discuss world events during Abakanowicz's childhood, such as the German occupation of Poland and World War II. How does she express her emotions through ***Cage***? Can you see this influence in her artwork? In small groups, research other artists who show political influences in their artwork. [For example, Picasso's *Guernica*, Goya's *Fifth of May*]. Prepare and present a short oral report to the class.

Compose questions you would like to ask Magdalena Abakanowicz if you could interview her on a talk show (since she is a living artist). Does the fact that Abakanowicz is a woman influence her sculpture? Role-play the interview.

Compose a letter to Abakanowicz explaining to her how ***Cage*** has affected you intellectually and emotionally. Ask questions about her work and influences on it.

Collect and study numerous examples of Abakanowicz's work that span her life as an artist to trace changes in her style and in her portrayal of subjects and emotions.

Assess: thoughtful development of ideas, oral and written

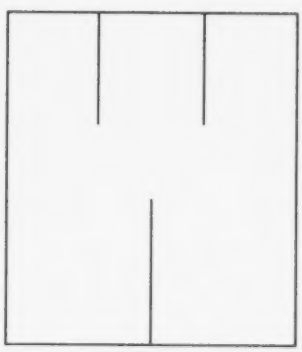
✤ If you could own the Picasso painting, the Siquerios painting, or the Abakanowicz sculpture, which one would you choose? Explain your reasons.

Does ***Cage*** strike you as beautiful? Can an artist's intention be "beautiful"? Must beauty reside in physical attributes? Does the response of viewers to an artwork have anything to do with whether the work is considered beautiful? In small groups, research artworks illustrating your particular point of view. Present, discuss, and compare the different viewpoints which surface, supported by examples. Try to reach a consensus of opinion.

Assess: thoughtful participation and contributions

✤ Think about some time in your life when you felt isolated or trapped. Create a drawing or painting that communicates this feeling. [You can reveal the feeling without revealing the cause of the feeling]. Colors have expressive power: they can be warm, cool, calm, soothing, harsh, raw, jarring in contrast. Lines can express emotion: diagonals and zigzags can imply movement, activity, frenzy; horizontal and vertical lines tend to be more stable and calm. Visual textures can contribute emotional content: smooth, soft surfaces are soothing; rough, jagged surfaces can be disturbing, unsettling. Select colors, lines, shapes, and textures thoughtfully to achieve the effect you want.

How does the pose, or *gesture*, of the torso in ***Cage*** express the emotion of ANGUISH and a sense of isolation? Brainstorm different emotions. [List the words on the board] Demonstrate facial expressions and gestures associated with each. [Help younger students distinguish between an action and an emotion, i.e., crying is not an emotion, but sadness is. Emphasize how each person experiences emotions differently, one person may use an entirely different pose than someone else to express the same emotion.]



Using a 12" x 14" piece of heavy-duty aluminum foil, carefully make three tears into the foil, as illustrated. [With younger students, the teacher may prefer to pre-cut the foil before distributing to students. If a stack of foil is cut with scissors, the teacher should carefully separate the foil to avoid tearing.]

Make two 4" tears or cuts from the top of the foil, approximately 4" in from each side. Make a 6" tear or cut from the middle of the bottom of the foil piece.

Lightly crumple the bottom sections of the foil to make legs, and lightly crumple the outside top sections to make arms. Lightly crumple the top center section to make the head, and crumple the middle section for the torso. After lightly crumpling the figure, you will need to go back over it and tighten up the crumpling. If the foil is crumpled too tightly at first, it will tear. Now, gently manipulate and pose the figure to convey different emotions, through the gesture of the body. [Caution students to be very gentle when they begin to crumple the foil.]

After poses are complete, attach figures to a 4" x 5" piece of mat board or cardboard for a base. Hold up sculptures for the other classmates to guess the emotion portrayed, and discuss why the figure is successful, or what could be changed to make the pose more convincing. Remember, however, that people experiences emotions differently and an emotion you perceive in a sculpture may be different from the one it was intended to portray.

A *gesture* figure could also be sculpted or modeled in clay. Bisque-fired clay figures can be glazed or painted.

Assess: planning, manipulation of media, followthrough on assignments

✤ Compare the ANGUISH images to the other units: AWE, TRIUMPH, and LOVE.

Which emotions are more closely related than others?

Which tend to be opposite emotions?

Citing specific images, what do you see as "overlap" of emotions in the images? [Example: TRIUMPH and JOY may overlap in ***Salutat*** and ***Dancer***.]

Assess: thoughtful participation in discussion

✤ Museum Acquisition Activity (Role-play)

[Determine who will play the following:]

BOARD OF TRUSTEES of the museum (4 or 5 members)

MUSEUM CURATORS (2)

The museum's ACQUISITIONS COMMITTEE consists of members of the Board of Trustees, who vote yes or no on decisions to purchase specific art works for the collection. The museum curator "presents" the art work to the Acquisitions Committee, with reasons for recommending its purchase.

ART GALLERY OWNERS (two—each represents the owner of a world-renowned painting)

"OFFICIATORS OF THE ROLE-PLAY" (a committee of 5 or 6 students)

While the scenario is outlined below, many details are not developed. This group of "officiators" will determine remaining conditions for role-playing this dilemma (how much money the museum has to spend, price of the artworks; whether prices are negotiable).

Officiators may chose to reveal certain information to curators and certain information to gallery owners (not contradictory, just different)

[Example: only one gallery owner has permission from the owner of the painting to negotiate on the price.]

Scenario Outline:

In this scenario, each of the two GALLERY OWNERS hold an internationally renowned art work that he/she wants to sell to the museum: one has ***Head of a Weeping Woman with a Handkerchief*** by Pablo Picasso, and one has ***Woman with a Parasol*** by Claude Monet. Each CURATOR presents a work to the ACQUISITIONS COMMITTEE and presents a brief argument for why he/she believes the museum should own this particular work. The GALLERY OWNERS then present a case for each work from their perspective, representing their clients. One curator is partial to the Picasso, the other to the Monet. However, we begin this scenario with a TRUSTEE member who says, "But it is such a depressing picture! . . . "

Remaining students are "scorekeepers" during the role-play, keeping a running tally of marks each time a good point is made by a speaker (one column—Picasso; one column—Monet). They also assist players in gathering information and preparing presentations.

Assess: persuasiveness of arguments; preparation; participation; contributions and assistance of non-actors to gathering information

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AWE

INTRODUCTION

AWE is enveloping; when we feel it we suspend disbelief, we experience something greater than the physical reality, greater than the time or place in which it occurs, greater than ourselves. AWE evokes wonder and reverence in both the natural world and in the realm of the supernatural. The feeling may strike us at a breathtaking view of a vivid sunset or a majestic landscape. Standing before Frederic Church's large-scale painting, ***The Icebergs***, one is overwhelmed by the grandeur of the Artic landscape.

ARTWORKS IN THIS SECTION

The Icebergs

Kuka'ilimoku Temple Image

Nkisi Nkondi

Through authentic study of distant cultures unlike our own, we can attempt to grasp the AWE felt when encountering objects with a strong spiritual presence. Some objects provoke feelings of reverence, respect, or dread. AWE in the spiritual sense is a combination of honor and fear, as seen in the spiritual intensity of the ***Nkisi*** nail figure from Zaire and the power of the angry and sacred ***Kuka'ilimoku Temple Image***. Both works were created to embody the power of the spirit world and demand a response of AWE from the viewer.

The major goal of this chapter is to have students communicate about the art they see. All three of the works in this chapter were produced in different cultures for specific reasons. Church painted ***The Icebergs*** to convey the immense power of nature but also to gain personal fame and profit. The ***Nkisi Nkondi*** was made to connect its owners with the spiritual power of their ancestors and to punish anyone who had done harm to the object's possessor. The ***Kuka'ilimoku Temple Image*** symbolized the religious and political power of the Chief and his subjects.

Connections can be established between AWE and the other emotions in the handbook: fearsome aspects of AWE can be linked to ANGUISH; wondering aspects can be linked to JOY; reverential aspects of AWE can be linked to LOVE. Comparisons of the three works in the AWE chapter with modern works of art can give students a sense of cultural, artistic, and historical connections.

THE ICEBERGS
by Frederic Edwin Church (American, 1826–1900)
1861
Oil on canvas, 64 1/4 x 112 1/2 inches
Dallas Museum of Art Collection, Texas
Anonymous gift

ABOUT THE WORK

The Icebergs was first exhibited in 1861 in New York City, where it was hailed as the greatest work of art ever created by an American artist. The painting was inspired by preparatory sketches and photographs taken during Church's travels to the frozen wilderness of Labrador and Newfoundland in 1859. His long-standing interest in science had led him to study in detail the properties of icebergs. When the painting was exhibited in London in 1863, Church added the broken mast of a sunken ship as a tribute to the British explorer Sir John Franklin and his crew whose lives were lost while searching for the Northwest Passage. The large scale of the painting dramatizes the vastness and power of nature in this uninhabited landscape. Church's choice of hues, enhanced by a theatrical light, transcends a mere visual record of the icebergs and elevates nature to a metaphysical realm.

ABOUT THE ARTIST

Frederic Edwin Church was the only pupil of Thomas Cole, generally regarded as the father of American landscape painting. Tutored by Cole, Church, along with other painters of the Hudson River School, painted the American landscape. However, driven by his adventurous spirit, Church sought ever more exotic sites to explore and to capture on canvas. In order to record the visual detail needed for the finished work, Church was often accompanied by a photographer. The photographs and preparatory sketches assisted Church in the creation of paintings such as ***The Icebergs*** and *The Heart of the Andes* (1859), in which he sought to convey the spiritual majesty and power of nature. Church was also an *entrepreneur* who knew how to market and promote his finished paintings at home and abroad. He sometimes exhibited his work in theatrical installations which included velvet drapes, exotic plants and piped-in music. Church charged admission to view a work, provided the public with brochures explaining the work, and sold prints of the original painting to an admiring public. Church's popularity with his own countrymen was due in part to an emerging national pride and belief in the nation's *Manifest Destiny* of westward expansion.

Fig. 7
The Icebergs, FREDERIC EDWIN CHURCH, 1861

MAIN IDEAS

- Frederic Church was a landscape painter of the mid-19th century who painted with extreme realism.
- Church traveled to exotic lands to produce immense paintings devoted to awe-inspiring scenery. ***The Icebergs*** is an excellent example of his realistic landscape style.
- ***The Icebergs*** portrays a scene of immense proportions and breath-taking beauty.

HOW THE FOUR DISCIPLINES CONTRIBUTE TO OUR UNDERSTANDING

AESTHETICS

Should ***The Icebergs*** be considered a work of art?
Was it considered art in its own day?
What factors affect the viewer's experience with the work?
What might it take to be the artist of a work like this?
Could a photograph of this scene have the same impact on the viewer?

ART HISTORY

Who was Frederic Church?
Did Church actually see this scene or did he rely on books and photographs?
What influence did other artists have on Church?
Who were Church's contemporaries in art and in other areas?
What was happening in the world when Church was painting ***The Icebergs***?
What type of training did Church receive?
Where were some of the countries and places that Church traveled in order to create his art?
What types of art were being created in other areas of the world during this period?

PRODUCTION

Does producing your own art help you to understand the decisions that Church had to make?
What medium would you select and what style would you choose to create an image/object that would reflect AWE?
What subject matter would you select to represent an awesome time, place, or event in your own art?

CRITICISM

What is the ***The Icebergs*** about? How do you know? What about the work informs your response?
How was size and proportion important to Church?
What might the ship's mast symbolize in ***The Icebergs***?
What might the absence of human beings mean?
What mood was Church creating in this painting?
How does color contribute to the mood of this painting?
What characteristics contribute most effectively to the feeling of AWE inspired in this painting?
Is the ***The Icebergs*** an effective work? Does it accomplish what Church intended?

CONNECTIONS TO OTHER AREAS OF STUDY

LITERATURE

Collect literature from the time of Church such as works by Ralph Waldo Emerson, Nathaniel Hawthorne, and Herman Melville, looking for similar themes. Compare and discuss the idea that "drafts" are to literary works what "sketches" are to final art works.

HISTORY/SOCIAL STUDIES

It was very important for the United States in the late 19th century to have a school of American painting (a style distinctively American). Most American art had been very closely tied to, even copied from, European art. Church's works achieved popularity and fueled national pride in a rapidly expanding country; *Manifest Destiny* is the phrase historians use to describe governmental policies supporting such expansion. Investigate this period, the policy, other artists of the time, and propose ideas about why a school of American painting was consistent with the times.

MUSIC

Find period music, American or European, that deals with the same subject matter as ***The Icebergs***—Mendelssohn's *Fingal's Cave*, for example, or Debussy's *La Mer* (in all its moods). Looking at the transparency or poster, and listening to music, think about similarities and differences in style, impact, and art form.

SCIENCE AND TECHNOLOGY

Explore ways that science and technology have contributed to photographic possibilities for capturing panoramic views. [Examples: lenses, film, light, exposure, developing processes.]

VOCABULARY

Arctic	the regions around the north Pole; an adjective referring to these regions
entrepreneur	a person who organizes and manages a commercial undertaking, especially one involving financial risk
Manifest Destiny	A belief, and in the mid-19th century a U.S. government policy, which held that the United States was intended to expand from the Atlantic Ocean to the Pacific Ocean.
oil sketch	a preliminary painting, in oils, usually of a smaller size than a finished work

INITIAL SCRIPT

Have the students look closely at the reproduction of ***The Icebergs*** silently for several minutes. Begin by asking:

What is the ***The Icebergs*** about? [The immenseness of nature, the powerful forces of nature, a romantic view of nature.] What clues in the work help you to know this? [Immense proportions of natural objects to man-made objects, the expanse and distance shown in the painting, stark colors and brilliant light.]

Was size and proportion important to Church? [Yes, for both the size of the actual paintings and for the images portrayed.]

Do you see any people in this painting? [No.] What might this mean?

What might the ship's mast symbolize in ***The Icebergs***? [Students will offer a variety of ideas; consider all possibilities. The forces of nature against man, man's constant intrusion of nature, the overwhelming power of nature and the powerlessness of man.]

How do you think that Church was able to make this painting so realistic?

What mood do you think that Church was trying to create in ***The Icebergs***? [Students will offer a variety of answers — lonely, awe-inspiring, calm, menacing, etc. — consider all possible answers with visual justification.]

Was Church successful in creating a mood?

Would you consider this painting to be realistic or romantic or both? Why? [Consider answers for one or the other or both as plausible.]

What else would you like to know about this painting or about Church?

ACTIVITIES

✤ Set up a juried art exhibition using art reproductions of 19th-Century art works. [Refer to Eisenman, in *Resources*.]

In small groups, assign responsibilities: a) the artists who will submit their work to the exhibition, b) jurors for the exhibition, and c) viewers. Keeping in mind the criteria for judging art of the time, [a) realism, b) a subject that would hold people's attention, and c) a high degree of skill and detail], imagine the debates that will occur when artists submit works that don't conform to the revered criteria of the day.

Assess: participation; research, oral or written work; role-play

✤ Church was famous for his marketing strategies, often designing "environments" for his paintings that mimicked the exotic locales he had depicted: he draped his pictures in black to give viewers the sense that they were looking through a window at a distant vista, he surrounded his huge canvases with tropical plants, he played evocative music to set the scene. He also made sure visitors could buy a souvenir program of the event, for relatively little money (at considerable profit to himself). Church was a true entrepreneur.

How would you market ***The Icebergs***? What props would you use? How would you make viewers feel they were in the *Arctic*? What music would be appropriate? How would you persuade people of the value of owning the original painting, or a print of it, as an aesthetic experience, and as objects with dollar value?

✣ Stage a television-show panel discussion on the subject of art and its value, using ***The Icebergs***, and two or three other examples of artworks from the *RINGS* posters. Each of several panelists who represent artists, collectors, art historians, art critics, and members of the public brings their own viewpoint to the discussion. A moderator is needed in addition to panelists. Each panelist will need to prepare (with help of "research assistant" classmates) background information to propose convincing arguments and perspectives.

Examples of discussion questions for panelists:

How is the *worth* of a work of art determined? Who decides?
What other value or worth, besides monetary, can a work have?
Are values fixed, or do they change with time and circumstances?

Assess: participation in preparation phase; responsibility to group research; panel production

✣ Use a disposable camera, or take turns using a school-owned Polaroid camera, to document an "awesome" sight at school (basketball game, arts event) or elsewhere (parade, landscape). Work individually or in groups on a large drawing, painting, or mural, referring to the photographic "sketches," just as Church worked from his *oil sketches* on ***The Icebergs***.

Assess: purposeful involvement with art materials and ideas

✣ Compare panoramic photographs by Ansel Adams to ***The Icebergs***, other paintings by Church, and other artists of the Hudson River School. Do Adams's photographic images inspire a similar kind of AWE as the panoramic paintings? Why or why not?

✣ Toward understanding "AWE" as a state of mind or a response: Collect images of famous awesome sights from the past and present *Examples: Chartres Cathedral, Empire State Building, Pyramids, Big Ben, Niagara Falls, Atlanta skyline, Olympic torch . . . .* [Discuss and "connect" the emotion of AWE to each image. Differing reactions and feelings can lead to some consensus about what AWE is, and what it is not, to construct understanding and a definition of "Awe" and "awesome."]

✣ Collect and study famous works of art which are considered "awesome," listing features, qualities, and characteristics they share. [In addition to works in this unit, include others, such as the Sistine Ceiling, the Vietnam Memorial . . . .] Then, add to this collection, images of art works of your own choice, which you personally consider awesome. Discuss each work, weighing it against the list of features, qualities, and characteristics you are formulating to describe works that are awesome. You may need to keep modifying your lists to arrive at a highly descriptive definition.

BEST COPY AVAILABLE

- ✤ Give each of the three works in this chapter a "voice." Working in small groups, chose one of the works and identify the primary powers and feelings associated with it. Considering the culture and the time period in which the work was created—What would it *say*? Would it have a *message* for people of the world, for its community or culture? Would it be a warning, a lesson? Would a message today be the same as during the 19th century? Why or why not? What kind of voice quality would it have?

Practice and share as a presentation for the class. Critique each group's presentation according to the appropriateness of the content of the AWE-inspiring message, and the character and quality of the "voice."

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SLIDES

Inexpensive slide sets of *Olana, Church's house*, available from the Friends of Olana, Inc. [Olana is a New York State Historic Site; telephone (518) 828-0135.]

NKISI NKONDI

19th century
Yombe Group, Kongo Peoples, Zaire
Wood, metal, raffia cloth, pigment, clay, resin, cowrie shell
Height 44 1/2 inches (113 cm)
Field Museum of Natural History, Chicago

ABOUT THE WORK

Fig. 8
Nkisi Nkondi, 19th century

Ancestor worship is one of human history's oldest and most basic religious beliefs—reverence shown to the dead. It refers to the belief that when family members die, they join the spirit world and are closer to God or the gods than the living are. As spirits, they are thought to be very powerful, to possess the ability to help or harm people in the living world, and may even be reborn into the community. The living thus revere ancestors with both fear and respect—with AWE. These beliefs are manifested in many forms in many cultures and societies. ***Nkisi Nkondi***, created by the Yombe Group of Kongo peoples of Zaire, represents AWE, fear, and respect for the spirit world.

An individual made this nail figure, or had it made, for the primary purpose of protecting its owner from evil spirits and punishing a wrongdoer. The owner went to a specialist, called a Nganga, to get the figure activated, or powered. The Nganga did so by attaching medicine bags, special *amulets*, and nails to the original wooden figure. The Nganga would empower the figure to accomplish its tasks of revenge and protection. The more functions an object performed, the more revered it became.

ABOUT THE ARTIST

Nkisi Nkondi was made by the Kongo peoples, in Zaire. As an ancestral power image, it is a large standing male figure, covered with nails and blades. Usually, a nail figure is part of a group of male and female figures. The appearance of the figure was an important aspect of its power.

Through study of distant cultures unlike our own, we can attempt to grasp the AWE felt when objects of the *supernatural* world are encountered. Some objects provoke feelings of reverence, respect, or dread. The sheer power of the spirit world is embodied and active in many African masks and sculptures. The large ***Nkisi*** nail figure exemplifies this type of AWE.

MAIN IDEAS

- African cultures created powerful figures, often for religious purposes.
- The function of ***Nkisi Nkondi*** was to protect its owner from evil spirits or an evildoer and to revenge any crime done against its possessor.
- This figure was not originally created as art but for a specific purpose.
- ***Nkisi Nkondi*** was considered powerful, spirit-filled, and alive by the Yombe Group of Zaire.

HOW THE FOUR DISCIPLINES CONTRIBUTE TO OUR UNDERSTANDING

AESTHETICS

If the ***Nkisi Nkondi*** was not originally created as art but rather as a ritual object, is it art?
What is an artifact?
Is there a difference between an artifact and a work of art?
Do you need to know about African culture to understand this figure?
Do you need to know the purpose of the ***Nkisi Nkondi*** to understand this figure?
Does this figure belong in an art museum or a museum of history?

ART HISTORY

Who were the African people of Zaire who created this figure?
How did this culture view death and the spirit world?
Why were figures such as this created?
How old is this figure?
What African traditions help to determine how this figure would look?
What other types of art were being created in other cultures of the world during this period?

PRODUCTION

What choices of media did these people have for making their figures?
Do the choices limit the kinds of works they might have made?
How did their environment affect their choices?
Is the selection of appropriate materials important in helping you to create an object that you believe reflects your culture?
Can you construct an image using similiar techniques which might symbolize power and AWE?

CRITICISM

What is ***Nkisi Nkondi*** about? What about the work supports your answer?
What was the function of ***Nkisi Nkondi***?
Was the artist's selection of materials important for the purposes of this figure?
How does the figure suggest its purpose or function?
Does this figure convey a feeling or mood?
Is ***Nkisi Nkondi*** an effective work? Does it accomplish what the culture intended?

CONNECTIONS TO OTHER AREAS OF STUDY

HISTORY/SOCIAL STUDIES

Locate Zaire on a map and investigate changes in boundaries of Central African countries over many years.

LITERATURE

Collect appropriate literature from each culture represented in the AWE chapter (Polynesian, African, 19th-century American): fiction, non-fiction, prose, poetry, hymns, accounts by travelers . . . to combine the visual experience of AWE with verbal experiences.

MUSIC

Listen to samples of music from each of the cultures: Polynesian, African, 19th-century American, and determine which music goes with which work; discuss the cultural relevancy.

VOCABULARY

amulet	an object worn as a charm against evil or injury
ancestor worship	the act of showing respect or honor to deceased family members who are believed to be powerful spirits closer to the gods
attribute	a quality or characteristic inherent in or ascribed to someone or something
cowrie shell	shell used as currency and in ceremonies in pre-colonial Africa
cultural property	an object, or group of objects, belonging to a particular people or group
Kongo	area of Central Africa, including all of Zaire
Nkisi	objects or vessels though which spiritual powers of affliction or healing are invoked
Nkondi	African Zairian hunter
supernatural	attributed to a power that seems to violate or go beyond natural forces
symbol	something that represents something else by association, resemblance, or convention, especially a material object used to represent something invisible

INITIAL SCRIPT

Have the students look closely at the reproduction of the ***Nkisi Nkondi*** silently for several minutes. Begin by asking:

What do you think that this figure represents? [Many students may have seen similar objects in textbooks or museums. This figure is a symbol of power inherited from the supernatural spirit world.]

What is it about the figure that gives you clues of what it might represent? [For many students this figure might look disturbing—the exaggerated proportions and nails.]

What do you think this figure is made of? [Nails, wood, raffia cloth, clay, and a cowrie shell.]

How tall is this figure? [44 1/2 inches—this may be quite surprising to students who might think that the figure is the size of a doll. Make sure that students understand the size—relate the size to something else in the classroom.]

Why do you think that this figure was created? [To protect its owner from evil spirits or an evildoer.]
Who do you think made this figure? [Unknown artist but we know what culture—Yombe Group of Zaire.]
Where do you think this figure is housed now? [Field Museum of Natural History, Chicago.]
Should this figure be seen in an art museum or only in a museum of history? [Answers will vary—there is no correct answer but it raises interesting ideas about art and artifacts.]
Would it help you to know something about African culture to understand this figure?
If you could ask this figure a question, what would you like to know?

ACTIVITIES

✣ As an introduction to studying this object, write on chart paper and post questions that occur to you about ***Nkisi Nkondi***—the people, history, circumstances of the African culture . . . in which it was produced. Each time study and discussion reveals information about one of the questions, record it on the chart. As research continues, and a broad range of images representing this culture are collected and discussed, continue to reflect on the questions, based on more informed understandings. The following activities will provide additional information:

Create a time line to determine what was happening in the Kongo and the world when ***Nkisi Nkondi*** was created.

Investigate: How did the object get from Africa into the *Field Museum of Natural History* in Chicago?

Individually, or as a class, view the film *Daughter of the Dust* by Julie Dash, in which the main character, Nana, creates a Nkisi. Compare and contrast conditions and circumstances with ***Nkisi Nkondi***.

Assess: contributions to generating ideas, collecting and discussing images; research methodology, and thoughtful participation.

✣ Define and discuss differences between a "fact" and an "opinion." Then, play detective: Write down all of the *facts* you can about the object from studying the image of ***Nkisi Nkondi.*** [Write *facts*, not opinions.] Examples:

Object is in the form of a person.
Object is dark in color and seems to be made of natural materials.
Object is decorated with nails and shells.
Compare lists to *see all the facts.*

✣ In small groups, discuss, reach consensus, and record responses to the aesthetics questions:

Is the person who created this object an artist?
How does knowledge of the culture that produced an object affect your understanding of it?
Do you think this object functions as it was intended to, now that it is outside of the community in which it was created? Why or why not?

Share responses as a class.

Most masks, sculptural forms, and Nkisi figures (such as ***Nkisi Nkondi***) were created by various African cultures to serve or fulfill a specialized purpose or function; they were not created originally as art. The idea of placing an object under glass or hanging an image on the wall as art was not an idea traditionally embraced by these cultures.

What does this tell us about what art is?

Does that make these objects functional in their original context, but art outside of that context?

Who, how, and when is it decided that these objects are art?

How should we think about their value—is it intrinsic or sentimental?

What about the economic value of these objects to collectors? Museums? the cultures of which they were/are a part? to the creator?

What about the notion of cultural property? Who has rights to sell and own these objects?

Individually or in small groups, develop responses to these questions. [You may want to divide up the questions. If there appears that there will be considerable differences of opinion, divide the group(s) based on positions taken, and explore the issues systematically as a debate.]

Assess: quality of contributions, responses, participation

✤ Discuss definitions of "AWE," and "*symbol*, symbolic, symbolizes." Make a list of objects you consider valuable or important, with the reason each is on your list. [Examples: autographed baseball card, sport shoes, tea cup from your grandmother, T-shirt, theater program.]

Share from your list. [Ask for volunteers; some may be personal.]

Select an object from your list that will symbolize *attributes* you think of as *awesome*. Design and create a ceramic *amulet* (an object worn around the neck as a charm against evil or injury) which *symbolizes* the object that you value, according to the following instructions:

Criteria for the design of the *amulet*:

About 4" by 4" overall, symmetrical

Have holes or loops for attaching a cord so it can be worn

Be hollow in order to hold charms and have a "stopper"

Not have any visible seams

General instructions:

Make several sketches to plan the design of the *amulet*; select your best design.

Transfer the design to a flat slab of clay (about 1/4" thick) and cut it out.

Place this clay cut-out on top of the slab as a stencil to cut out an identical piece.

Score (roughen) the edges of the two clay shapes to prepare to join them.

Place them together, with crumpled newspaper between the two shapes to make a hollow space when you pinch and smooth the seams together (the paper will burn out in the kiln).

Leave an opening at the top; model a knob type "stopper" from clay to fit.

When the clay has dried to leather hard (day or two), very gently incise, scribe, and carve into the clay surfaces of the amulet inscriptions that symbolize AWE for you (refer to your selected object).

Dry thoroughly (up to week); bisque fire *amulets* in the kiln (may wish to glaze and fire again).

Attach cord, yarn, fabric or leather strips to wear.
Critique finished *amulets*.

[While instructions may appear sketchy, engage students in problem-solving exchanges when the need arises.]

Assess: fulfillment of instructions for creating amulet; critique

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Daughter of the Dust by Julie Dash. Kino International, 1992.

KUKA'ILIMOKU TEMPLE IMAGE

Late 18th–early 19th century, Hawaii
Breadfruit wood,
Height 78 inches (198 cm)
Peabody Essex Museum, Salem, Massachusetts

ABOUT THE WORK

Kuka'ilimoku Temple Image is a *massive* representation of a Polynesian wargod whose figure still evokes AWE in those who behold it. There is power in the bearing of this form; we are not sure whether it will remain *static* or release some energy within and actually move. There is a quality of *dynamic* energy in this form. One powerful leg is raised and poised to take a step off its post. The mouth flares open, ready at any moment to produce a terrifying warcry of destruction. In their art, Polynesians were not concerned with producing realistically proportioned or modeled images; they represented supernatural beings, spirit-*deities*, deceased ancestors.

Fig. 9
Kuka'ilimoku Temple Image,
Late 18th–early 19th century

Subdivisions of Oceania include Melanesia, Micronesia, and Polynesia. Archaeological and botanical evidence suggests that the original inhabitants of the islands of Polynesia were of Asian origin. The Hawaiian Islands were Polynesian. There is only a vague chronology that can be established for the early arts of Oceania because of the absence of documentary evidence. Until 1820, when a written Hawaiian language system was developed, these Polynesian people had a rich history and mythology that was entirely oral. Their societies were aristocratic, with ritual specialists and elaborate political organizations headed by a Chief. Polynesian art forms often served as a means of upholding spiritual power *(mana)*.

Kuka'ilimoku was the patron god of the Hawaiian Chief Kamehameha I (1740–1819), a famous ruler who conquered and united all the Hawaiian Islands. When Kamehameha I became Chief, he received a small, roughly hewn wooden statuette of the god Kuka'ilimoku from his royal uncle which, from then on, he always carried into battle. Legend has it that during the heat of the fighting the war cries of the statuette could be heard above the clash of arms. The 6' 6" ***Kuka'ilimoku Temple Image*** was carved on top of an 18' wooden post and would have been placed side by side with other statues against the walls of one of the many temples erected during Kamehameha's reign (1782–1819). Priests at these war temples would conduct prayers and services, and sometimes sacrifice prisoners of war, criminals, or animals to the god Kuka'ilimoku.

MAIN IDEAS

- ***Kuka'ilimoku Temple Image*** is a massive figural representation of a Hawaiian wargod.
- Polynesians were not concerned with realistically proportioned images but with representing supernatural beings.
- Because the Oceanic area had very little contact with the "outside" world, the Polynesians developed artistic traditions distinctive in form, style, and symbolism.
- The ***Kuka'ilimoku Temple Image*** was carved on top of a wooden post and used to provide spiritual protection for a temple of the Hawaiian Chief Kamehameha I.

HOW THE FOUR DISCIPLINES CONTRIBUTE TO OUR UNDERSTANDING

AESTHETICS

If the ***Kuka'ilimoku Temple Image*** was originally created as an image to protect a temple, can it be art?
Is there a difference between an artifact and a work of art?
Do you need to know about Polynesian culture to understand this figure?
Do you need to know the purpose of the ***Kuka'ilimoku Temple Image*** to understand this figure?
Does this figure belong in an art museum or a museum of history?

ART HISTORY

Who were the Polynesians who created this image?
Where did they live?
What was the Polynesian culture like?
Who does this image represent? When was this image created? Why was this image created?
What Polynesian traditions help to determine how this image would look?
What other types of art were being created in other cultures of the world during this time period?

PRODUCTION

What choices of media did these people have for making their images?
Do the choices limit the kinds of works they might have made?
How did their environment affect their choices?
What medium would you select to create an image/object that would reflect awe?
What types of images would you need to explore to create an image that reflected AWE in your art?

CRITICISM

What is the ***Kuka'ilimoku Temple Image*** about? What about the work supports your answer?
What was the function of the ***Kuka'ilimoku Temple Image***?
Is size, proportion, and exaggeration important in this image?
Does the height of the image affect the viewer?
How does the figure suggest its purpose/function?
Does this figure convey a message?
What about the image helps to convey that message?
Is ***Kuka'ilimoku Temple Image*** an effective work? Does it accomplish what the culture intended?

CONNECTIONS TO OTHER AREAS OF STUDY

HISTORY/SOCIAL STUDIES

Locate the following areas on a map and trace their geographic relationship to the United States:

Oceania and its subdivisions: Melanesia, Micronesia, and Polynesia.

Investigate topics:

Polynesia was the last area of the world to be settled.

Archaeological and botanical evidence suggest that the islands' original inhabitants were of Asian origin.

The King Kamehameha used the image of Kuka'ilimoku and all the power it represented to inspire AWE among his subjects and fear among his enemies. Investigate other rulers who used association with a powerful deity to assert their authority:

The association of King Akhnaten and wife Nefertiti (c. 1360 B.C.), with Sun God, Aten.

The alliance between Athenian ruler Pericles (444–429 B.C.), who built the Parthenon, and the semi-god, Herakles.

LANGUAGE ARTS

What is lexicography? What does a lexicographer do? [Associated with writing, compiling a dictionary.]

Define etymology. [Tracing the origin of a word back as far as possible.]

Using dictionaries and other reference materials, trace the origin of the word AWE, including synonyms and antonyms. Use new words and understandings to describe why ***Kuka'ilimoku Temple Image*** represents AWE.

VOCABULARY

deity	rank or nature of a god; one exalted or revered as supremely good or powerful
dynamic	moving, change, energy
mana	spiritual power
massive	great amount of bulk, solidity, or width of a form
sculpture	the art of carving (subtractive), modeling, or constructing (additive) works of art in three dimensions
static	unmoving, solid, calm

INITIAL SCRIPT

Have the students look closely at the reproduction of the ***Kuka'ilimoku Temple Image*** silently for several minutes and write down their initial reactions to this work. Have the students share their responses aloud with the whole class. Then begin by asking:

What do you think that this work is about? What is it about the work that gives you clues of what it might represent? [A figural representation of a Hawaiian wargod. The image has a huge open mouth that might be producing a war cry and its raised foot suggests that the image is ready to crush something or someone. The image is strong and powerful looking – fearsome.]

Who do you think this figure might be? [A Hawaiian wargod.]

Do you think that this is a friendly image or a fearful image? [Fearful image: jagged teeth, piercing gaze, huge nose, strong chest.]

Why do you think that Polynesians might have exaggerated this image? [The Polynesians were not concerned with producing realistically proportioned images but with representing supernatural beings.]

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Why do you think that this work was created? [As spiritual protection for the temple of Hawaiian Chief Kamehameha I.]

What do you think this work is made of? [Breadfruit wood – the southern Pacific is the major source of this type of tree.]

Where do you think that the Polynesians lived? [On Pacific Ocean Islands – Melanesia, Micronesia, and Polynesia that make up Oceania. On a map, identify these islands in the Pacific and point out Hawaii which was a part of Polynesia.]

Would where the Polynesians lived affect their art? How? [Climate might affect their art through available materials, but the remoteness of the islands also affected their art. Because they were so remote, their culture developed artistic traditions distinctive in form, style, and symbolism.]

What types of questions do you have about the *Kuka'ilimoku Temple Image*?

ACTIVITIES

✣ To date, more information about the art of the Oceanic area has been provided by archeologists than art historians. Collect images of Polynesian and other Oceanic art, including sculpture, masks, weaving, and pottery, recording the place of their origin, dates, and other documentation.

Compare the materials used, techniques and processes, design characteristics, and motifs, and develop some generalizations (statements) about the art of the Oceania. [Examples: human features were greatly exaggerated; alligators were a common subject.]

Working in small groups, select a generalization or two to research, adding information to support, modify, or revise the statement, and to expand knowledge of Oceanic art. Report results. [Example: *The Kuka'ilimoku Temple Image* is a large, full volume sculpture, while many other examples of Oceania art are more skeletal, symbolic, and less figurative.

During this activity, record questions that arise about the work – things the students want to know.]

Assess: collecting images, participation in research and discussion

✣ With the poster displayed or transparency projected for all to study, write an essay, selecting a writing style from the four suggestions, to explore or interpret the ***Kuka'ilimoku Temple Image***:

1) An account filled with mystery and intrigue about the image, perhaps written from the point of view of a prisoner of war or a subject of Kamehameha I. [Imaginative]
2) A description of the sculpture by a European sailor visiting the temple of Kuka'ilimoku. [Highly descriptive]
3) An explanation of the sculpture's use and meaning written from the perspective of a Professor of Oceanic culture. [Instructive]
4) An advertisement to sell this work to someone. [Persuasive]

Share selected essays aloud. Three or four students should be writing down the "big ideas" they hear about the object as essays are read. Discuss the range of information this approach allows us to gather, how we can each study the object from a perspective that is comfortable for us, and how much we can learn from one another about the work. Of course, we need to distinguish between fact and imagination.

Assess: thoughtful, imaginative participation in writing and oral discussion

✤ Identify and list questions you want answered about this work. [Example: Why didn't the Oceanic people make realistic art? What did they believe about the powers of nature? What is *mana*? Why would a culture make human sacrifices?]

Discuss each question to the extent possible with the information at hand, listing what else you would need to know about in order to answer the question, or to propose a hypothesis. [Discuss and distinguish between an answer, a guess, and a hypothesis.]

Individually or in small groups, using resources in the media center or elsewhere, try to find support for your answers or hypotheses, or revise them completely.

Assess: participation, research, contributions

✤ In a style similar to ***Kuka'ilimoku Temple Image***, create an image that you believe evokes AWE.

Do several small ("thumbnail") sketches for a figural study.

Which elements of design will you emphasize most to help your figure evoke AWE?

Will your figure be basically human or animal?

Will you exaggerate certain features?

Select the design which is most successful in showing AWE. Explain your reasons.

If your work will be two-dimensional, which medium (art material) would be best to interpret the design which you think is most AWE inspiring: markers, pastels, conte crayon, paint . . . .

If your work will be three-dimensional, will you carve (subtractive method) in clay or plaster; model in clay, or construct (additive method) your figure?

Assess: Idea generation and follow through from sketches to completed product; critique

Study the examples of Oceanic art you collected, looking closely at the motifs [figures, alligators, birds], designs, and characteristics. Look particularly at the colors, textures, and patterns in the works. Plan a design in full color that captures the feel of an Oceanic art work. You may wish to make your design into a small weaving.

Assess: idea generation and follow through from sketches to completed product; critique

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TRIUMPH

INTRODUCTION

TRIUMPH characterizes a moment of exultation over a victory or accomplishment arousing a strong, if only fleeting, sense of intense gratification. TRIUMPH has many contexts: one individual can succeed over another or many; a team can defeat opponents; a society of people with a common cause can be victorious over adversaries. TRIUMPH does not always exist at the expense of other people—now and then we TRIUMPH over disease or catastrophe. In every arena of life, wherever personal and public accomplishment is valued and sought, there are individuals, groups, and armies who attain TRIUMPH in politics, athletics, religion, business, and military endeavors. Each of the three images or objects in this chapter illustrates TRIUMPH, an emotion shared by all people throughout the world.

ARTWORKS IN THIS SECTION

Head of Martin Luther King, Jr.

Warrior Chief and Attendants

Salutat

In the socio-political arena, Martin Luther King, Jr., worked ceaselessly to bring liberty and fair treatment to people of color and to accomplish this without the use of violence. American artist Ulysses Davis portrays spiritual and political TRIUMPH in his carved mahogany sculpture ***Head of Martin Luther King, Jr.*** (1968).

Societies and countries honor their victorious military leaders. The greater the conquest, the greater the stature, and in some cases, the greater the statue. In Africa, the Edo peoples of the Benin Kingdom, Nigeria, would honor their military leaders and kings with bronze plaques such as ***Warrior Chief and Attendants***, created in the mid-16th–17th century.

Athletics and sports of all kinds provide an enormously broad arena for the competitive spirit, whether one competes against oneself, against other individuals, or participates with others as a team. We have all experienced the pleasure of winning (ranging from amusement to exultation); we have all experienced the disappointment of losing (ranging from mild chagrin to ANGUISH). In his impressively large oil painting, ***Salutat***, the 19th-century American artist Thomas Eakins captures the moment of TRIUMPH for the victorious boxer Billy "Turkey Point" Smith.

A television sports network captures the excitement, anticipation, and spirit of TRIUMPH when they challenge their viewers to witness "the thrill of victory and the agony of defeat." In a society which strives to be number one in all things, it is of consequence that TRIUMPH for one is most always accompanied by defeat for another. As individuals, we have acknowledged, shared, and celebrated TRIUMPH for a spiritual leader, a team, a political party, a nation, or the next-door neighbor; it is reassuring to know that people of the world share this capacity to feel exultation, elation, JOY, to experience the emotion of TRIUMPH.

HEAD OF MARTIN LUTHER KING, JR.

Ulysses Davis (American, 1913–1990)
c. 1968
Mahogany, 9 1/4, x 5, x 5 inches (23.5 x 12.7 x 12.7 cm)
Jane and Bert Hunecke, Atlanta, Georgia

ABOUT THE WORK

Deeply moved by the *assassination* of Dr. Martin Luther King, Jr., Ulysses Davis captured the TRIUMPH of Dr. King's dedication to the cause of civil rights in ***Head of Martin Luther King, Jr.*** In this portrait we see not just a man, but a strong spiritual presence; in his face we can sense the subject's feeling of commitment and his impassioned belief that equality could be achieved through non-violent social change. It is believed that Davis created this sculpture in 1968, shortly after the death of Dr. King.

Ulysses Davis's work is often referred to as *folk art*, a genre outside the immediate influence of mainstream art. Davis made no preliminary models, measurements, or sketches for his pieces, preferring to allow his images and forms to take shape as he carved the wood. He developed a wide variety of surface textures with improvised nail punch tools that he fashioned from steel bolts and he applied stains and paints to his sculptures. This sculpture exemplifies the technical qualities for which Davis is noted, as well as the spiritual and political messages he sought to convey through his work.

Fig. 10
Head of Martin Luther King, Jr.
ULYSSES DAVIS, c. 1968

ABOUT THE ARTIST

Ulysses Davis was a barber and self-taught artist. Born in Fitzgerald, Georgia, in 1913, he began carving on firewood and scrap lumber at age 10, making spinning tops for himself and friends. By 1942, Davis was in Savannah working as a railroad blacksmith, and later opened the *Ulysses Barber Shop* in a small building behind his house. After a full day of work in his shop, Davis carved long past midnight, except on Sunday, "God's Day." The shelves inside his barber shop soon overflowed with sculptures of reptiles, political and historical figures, mythological creatures, and religious subjects carved from discarded railroad ties and wood salvaged from nearby shipyards.

His work was precious to him. He rarely sold his pieces, preferring to give them away to close friends or retain them for his personal collection. He would sell a piece only to meet a pressing family expense or pay a medical bill. Because of his reluctance to part with the objects, his body of work remained largely intact upon his death in 1990, at age 77.

Although Davis worked regularly for many years on his carvings, his work went largely unnoticed until the 1970s and '80s, when a sharp rise in the popularity of creations made by so-called folk or self-taught artists brought widespread attention to Davis and others.

MAIN IDEAS

- Ulysses Davis was a self-taught Southern artist.
- Davis was a barber by trade and created his art during his spare time.
- Davis's ***Head of Dr. Martin Luther King, Jr.*** captures a sense of TRIUMPH in his tribute to Dr. King's dedication to the cause of civil rights.

HOW THE FOUR DISCIPLINES CONTRIBUTE TO OUR UNDERSTANDING

AESTHETICS

Is the ***Head of Martin Luther King, Jr.*** a work of art?
Is there a difference between folk art and fine art?
Can a carving be a work of art?
Could Davis be both a barber and an artist?
Does a portrait of a person need to be an exact likeness?
How would knowing about the way that Davis carved wood help you to understand this work?

ART HISTORY

Who was Ulysses Davis?
Was the *civil rights* movement important to Ulysses Davis's work?
What influenced Davis's art?
Why was texture so important to Davis?
Why did Davis keep most of his carvings?
What events in Davis's life are important in understanding his art?

PRODUCTION

How might the exploration of the ideas and problems that confronted Davis in carving his bust of Martin Luther King, Jr. help you to create your own art?
Is the selection of appropriate materials important in the carving process?
How might an understanding of the techniques that Davis used help you to develop your own artmaking.

CRITICISM

What is the ***Head of Martin Luther King, Jr.*** about? How do you know?
What about the work informs your response?
Why did Davis select Martin Luther King, Jr., as the subject for his artwork?
Does the ***Head of Martin Luther King, Jr.*** accomplish what Davis intended?
How did the events of the 1960s affect Davis and his art?
Was Davis's use of texture important in this work?
Would you consider ***Head of Martin Luther King, Jr.*** a successful work of art? Why?

CONNECTIONS TO OTHER AREAS OF STUDY

HISTORY/SOCIAL STUDIES

Under his guidance, Dr. King's followers learned to use their right to vote to elect public officials sympathetic to their cause, and to use their economic buying power to boycott institutions and businesses which treated blacks unfairly. He advocated peaceful protest rather than violence as the most powerful weapon against racism. Investigate Dr. King's position and convictions regarding non-violent social change.
Congress passed two major Civil Rights Acts in 1964 and 1968, but widespread racial strife continued with major race riots in several cities,

including Los Angeles and Detroit. Research these congressional acts and discuss their impact.

What political TRIUMPH stands out in the last decade? How do people look at political TRIUMPH differently depending upon their personal beliefs and values?

LANGUAGE ARTS

Research speeches and writings of Martin Luther King, Jr. Select one or more passages which reflect the qualities of Davis's portrait bust of King. Write a composition explaining how and why the passages are appropriate to the portrait.

Study the origin of the word TRIUMPH; list synonyms and antonyms and use them in sentences to acquire a deeper understanding of the definition and multiple facets of its meanings.

MUSIC

Are there particular songs that seem to evoke or celebrate the emotion of TRIUMPH?

Does the music in the popular film *Rocky* have this effect? How about the Triumphal March in the opera *Aida*?

What music do you find triumphantly moving, emotional? How would you describe the feeling of TRIUMPH in music?

What kinds of qualities would musical instrumentation need to evoke this feeling in listeners?

LITERATURE

Find quotes from Dr. Martin Luther King, Jr. and other famous individuals in history or the news who discuss TRIUMPH. [For example: George Washington, Ghandi, Churchill, Magic Johnson.] Describe the use and significance of the word TRIUMPH in each quote *or* how the individual expresses TRIUMPH without using the word.

VOCABULARY

assassination	treacherous, unexpected murder of a prominent person
civil rights	rights belonging to a person because of his/her status as a citizen or a member of society
folk art	art created by self-taught individuals, sometimes called outsider artists
inscription	words inscribed or written on a sculpture, painting, grave stone, book, or other object
properties	qualities or characteristics of a material
subtractive	sculpture formed by cutting away, removing, taking away excess material

INITIAL SCRIPT

Have the students look closely at the reproduction of the ***Head of Martin Luther King, Jr.*** silently for several minutes. Begin by asking:

Who do you think this figure is? [Martin Luther King, Jr.]

How do you know this? [Inscription on the base.]

Why do you think that Davis might have chosen Dr. King as the subject for his art?

What do you think that Davis was trying to say about Dr. King when he created this bust? [Davis admired King as a great civil rights leader and created a tribute through his art.] What about the bust tells you this? [Davis depicted King as a very dignified, proud, and strong presence.]

Why do you think that this bust might be considered folk art?

Was Davis successful in creating a tribute to Dr. King through his art?

Does the ***Head of Martin Luther King, Jr.*** accomplish what Davis intended?

What other things would you like to know about the ***Head of Martin Luther King, Jr.*** and Ulysses Davis?

ACTIVITIES

✣ Collect a wide variety of images and objects produced in the 1960s: photographs, newspaper clippings, toys, images and art forms, music, magazine covers, advertising art, posters. Sort and group materials by major themes and topics, such as famous people [leaders, politicians, celebrities], social issues [race, drugs, crime], current events [Vietnam conflict, civil rights], movies, art, music. Combine or subdivide categories as needed.

In small groups (3–5 students) select a topic to investigate. Begin by researching and assembling ideas about the images and objects associated with the topic. [Examples: What were 1960s folk singers Joan Baez and Judy Collins singing about? Who were "flower children"? What is a "hippie"? Peter Max? What happened at Kent State? Little Rock? Selma?]

Compile information, impressions, and a chronology of the topic to report to the class.

Discuss and identify common threads to see how each topic fits with the others in order to construct a fuller picture and understanding of the tumultuous decade of the 1960s.

Assess: contributions to images and objects; individual and group participation; quality of inferences and conclusions grounded in materials

✣ Investigate the work of other Southern folk artists, such as Howard Finster, David Butler, Georgia Blizzard, Saint EOM, Sam Doyle, Bollis Simpson, Dilmus Hall, Clyde Jones, Carlton Garrett, and Nellie Mae Rowe [see Resources].

Compare similarities and differences in style, subject, media and materials, and expressiveness.

Report to the class and evaluate the "fit" of each artist with the definition of folk art. Is "Southern folk art" a separate category of *folk art?*

Assess: resourcefulness of research; thoughtful comparisons and conclusions

✤ In groups (5–6 students) invent a society or culture.
Which human qualities are valued most highly in your society or culture? [Examples: valor, humility, innocence, intellect, creativity, talent, aggressiveness, humor.]
What is the name by which your society or culture is known?
Your society is readily identifiable throughout the world by its art. How are the qualities valued by your society conveyed through your art? How do you show them?
What are some features or characteristics in the paintings and sculptures produced by your artists that can be identified, unmistakably, with your culture?
Could these features be considered aesthetic standards of your culture?
Each group reports to the class.
Compare qualities valued by each culture. How and why is there variation?
Compare features or characteristics identified with the art of the various cultures.
How do the aesthetic standards identified differ?

Assess: thoughtful individual and group participation; contributions

[This activity can be simple or complex. Older students may wish to use art history books, reproductions, slides, to find art works that exemplify the values of their invented society. Where facilities and equipment allow, a multimedia presentation might be developed.]

✤ Envision the solid block of mahogany which Davis would have confronted for ***Head of Martin Luther King, Jr.*** The finished work is 9 1/4" in height and the base is 5" x 5" square (23.5 x 12.7 x 12.7 cm).
Your task is to design a set of working sketches. You will sketch what the sides and the back of the sculpture look like using textures, shapes, and proportions (size relationships).
As you sketch, study lights and darks and shadows to shade and model the roundness of facial features and contours of the head. Invent textures (as Davis did) to capture the feeling of hair and skin. Don't forget the base and *inscription*.
Keep proportions consistent from side to side: for example, you might determine that the middle of the ears is 1/4 of the total height from the top of the head.
Display completed sketches.

[For more advanced students, stress the multi-dimensional aspect of sculpture by having students attempt to translate this three-dimensional work into two-dimensional sketches (reduce form into shape).
Draw four rectangles exactly 9 1/4" x 5" on large drawing paper, using a ruler. Line them up close together. Each rectangle will represent one side of the sculpture. Draw two 5" squares for the top and bottom of the sculpture. Looking at the sculpture, try to translate three-dimensional form into a two-dimensional drawing.]

Assess: evidence of understanding concepts of proportion, texture; measuring; sketches to portray the sculpture

REFERENCES/ RESOURCES

AUDIO VISUAL PROGRAM

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LITERATURE

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VIDEO

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WARRIOR CHIEF AND ATTENDANTS

Edo peoples, Benin Kingdom, Nigeria
Mid-16th–17th century
Copper alloy, 18 1/8 x 13 3/4 x 28 3/8 inches (46 x 34.9 x 72.1 cm)
National Museum of African Art, Washington, D.C.
Purchased with funds provided by Smithsonian Collections Acquisition Program

ABOUT THE WORK

Fig. 11
Warrior Chief and Attendants, mid-16–17th century

Strength and vitality, youth and health; there can be no doubt of the central figure's TRIUMPH as a warrior and political leader of the Benin Kingdom. These qualities must be distinct and explicit in the artistic tribute which immortalizes him. Confronting this bronze plaque, we will not be able to identify the warrior chief by name, but we will be certain of his rank, power, and standing in the culture. The details surrounding his figure acclaim his conquests and his status as a great warrior.

The Benin plaque, ***Warrior Chief and Attendants***, was created in bronze, a copper alloy, at the zenith of the Benin Kingdom, in the mid 16th–17th centuries. The central figure is the warrior chief, identified by his symbols of war and power. This warrior chief is wearing the traditional headdress of coral or agate, a coral choker (a badge of rank), and a leopard-tooth necklace; he brandishes the spear and shield of the warrior. Attendants display various items such as bells and swords. Two Portuguese figures, valued allies of the Ebo people, are shown in profile above and on either side, in helmet-like headdress, holding books. In the background, there are slightly visible motifs, called *quatrefoils*. The origin of this flowerlike motif is probably Islamic, and it is used here to refer to Olokun, the god of the sea whose symbol is the river lily.

The decoratively abstract style of this plaque developed from aesthetic standards of African cultures over centuries. In most African cultures, one aesthetic standard prescribes general resemblance to a human figure (referred to as *hypermimesis*) rather than exact representation . Another aesthetic standard is emphasis on strength and vitality of the leader (referred to as *ephebism*), seen clearly in ***Warrior Chief and Attendants***. We also see the aesthetic standard referred to as *visibility*, which requires that the figure is seen—bigger than life, distorted, if necessary. The warrior chief is proportionally larger in this work than the attendants, centrally located, and cast in fuller relief because he is important. He possesses significant articles of power—the spear, shield, the coral choker. The power and prowess conveyed in this plaque celebrate the warrior chief's triumphs and illustrate his status as a great leader.

ABOUT THE ARTISANS

The Benin Kingdom, on the Guinea Coast of sub-Saharan Africa, absorbed many foreign influences. Among the earliest were 15th century Portuguese traders who brought wealth and raw materials, including great quantities of bronze. Even before the arrival of the Portuguese, Benin artisans were skilled in bronze smelting and casting, using the art of *lost wax casting*. Shimmering like gold, these plaques were reported to have covered the walls of the palace.

The *lost wax casting* method involves several steps. An exact representation of the plaque is first sculpted in clay. The clay is then covered in a thin layer of beeswax. A layer of slip (liquid clay) is poured to coat and cover the

beeswax, then a layer of heavier clay is molded over the slip. The beeswax layer is now sandwiched between two clay replicas of the plaque (which fit like nested spoons within one another). The beeswax is melted (burned) out, and replaced by molten bronze. Now the bronze is encased between the original clay model and the top layer of clay where the beeswax was previously. When cool, the cast bronze relief is removed, filed, and polished to perfection.

This plaque is one of over nine hundred found by British soldiers upon their Punitive Expedition to Benin City in 1897. The plaques were carried out of Africa by the British, and began to appear in museums and collections around the world. The 1897 Punitive Expedition ended the creation of these beautiful cast bronze plaques.

MAIN IDEAS

- In many African cultures, aesthetic standards for the depiction of the human figure emphasized abstraction of the figure rather than realistic representation, exaggerated size to signify importance, and emphasized the strength and vitality of the figure.
- Benin artists were highly skilled in bronze casting techniques.
- Benin artists created bronze plaques to document and glorify triumphant military conquests of their warriors and kings.
- Symbols were used to portray TRIUMPH in the ***Warrior Chief and Attendants.***

HOW THE FOUR DISCIPLINES CONTRIBUTE TO OUR UNDERSTANDING

AESTHETICS

Is the ***Warrior Chief and Attendants*** a work of art?
Do you need to know about the Benin culture to understand this work?
Do you need to know the aesthetic standards of African art to understand this work?
Do you need to be able to recognize the symbolism of various objects in the ***Warrior Chief and Attendants*** in order to understand the work?

ART HISTORY

Who were the Edo peoples of the Benin Kingdom?
When did the Benin Kingdom exist?
What was the function of the plaques that the Benin artists created?
How old is this plaque?
Did the culture of the Benin Kingdom help to determine how this figure might look? Its purpose?
What were some of the influences on the Benin culture?
What types of art were being created in other areas of the world during this time period?
Who removed the Benin plaques from Africa? Where are they located today?

PRODUCTION

How does producing your own art—by selection of materials, technical skills and craftsmanship, decisions about ideas and concepts—help you to understand the decisions that Benin artists had to make?
How might the selection of appropriate materials help you to create an image which portrays a triumphant event?
How would the development of a variety of ideas for abstract images in your own art help you to understand similiar decisions that Benin artists made?

CRITICISM

What is the ***Warrior Chief and Attendants*** about? What clues in the work help you to know this?
Did the Benin artist show skill and ability in creating this work?
What is the *lost wax casting* method?
How has the Benin artist used abstraction in this work?
Is size and proportion important to the Benin artists?
What kinds of symbols are used in the ***Warrior Chief and Attendants***?
What do the symbols tell you about the warrior depicted here?
Is the ***Warrior Chief and Attendants*** an effective work? Does it accomplish what the Benin artists intended?

CONNECTIONS TO OTHER AREAS OF STUDY

MATHEMATICS

The success of *lost wax* and other casting processes involves temperatures, ratios, and precise volumes of raw materials. Investigate these processes to find out what kinds of mathematical skills would be needed.

LANGUAGE ARTS

Read legends and stories of African origin to acquire a feeling for style and subject. Compose a poem or short story about the exploits or adventures of the Warrior Chief.

SCIENCE

Investigate the nature of metals, metal alloys, and procedures for producing and processing metals.

MUSIC

Collect and listen to the various forms of African music.
Explore rhythms, textures, and scales of the instruments.

HISTORY

Investigate military TRIUMPHS during the 20th century that have taken place around the world.
What world events in this century can be termed TRIUMPHS for a culture or group of people? [Example: dismantling the Berlin Wall.]

VOCABULARY

chronicle	a historical record, archive
ephebism	an aesthetic standard in African art, depicting a person at an idealized youthful age
hypermimesis	an aesthetic standard in African art, emphasizing general resemblance rather than exact representation
lost wax casting	method of metal casting using a wax-encased clay model which in turn is encased in clay; finally the wax is replaced with molten metal
quatrefoil	symbolic representation of a four-petal flower or a four-part leaf
visibility	an aesthetic standard in African art which dictates that a figure be more visible than realistic even to the point of distortion

INITIAL SCRIPT

Have the students look closely at the reproduction of the ***Warrior Chief and Attendants*** silently for several minutes and write down their initial reactions to this work. Have the students share their responses aloud with the whole class. Begin by asking:

What do you think that this work is about? What is it about the work that gives you clues of what it might represent? [Students may think that the central figure looks strange because it is larger than the other figures.]

Who do you think the central or largest figure might be? [The warrior chief.]

What other images can you see? [Smaller people in the front are the chief's attendants who are carrying bells and swords. Two Portuguese figures representing the allies of the Benin float above on either side, in helmet-like headresses and holding books or symbols of knowledge. In the background, there are *quatrefoils*, or flowerlike motifs which refer to the god of the sea. The chief is carrying the spear and shield of a warrior and is wearing a headress of coral or agate (signifying wealth), a coral choker (a badge of rank) and a leopard-tooth necklace.]

Why do you think that Benin artists might have exaggerated these images? [In many African cultures, aesthetic standards for the depiction of the human figure emphasized abstraction of the figure rather than realistic representation; exaggerated size to signify importance; and emphasized the strength and vitality of the figure.]

Why do you think that this work was created? [As a tribute to the warrior who is surrounded by his symbols of war and power.]

What do you think this work is made of? [Bronze or copper alloy—it is a plaque—a low relief sculpture. The Benin artist were masters at bronze casting methods.]

Where do you think that these plaque might have originally been placed? [On the walls of the Benin palace.]

Do you know where the Benin plaques are located today? [They were removed by British soldiers during their Punitive Expedition to Benin City in 1897. The plaques were carried out of Africa and are in museums and collections around the world.]

If you could find out more about the *Warrior Chief and Attendants*, what would you like to know?

ACTIVITIES

✣ Looking at the poster or overhead transparency of the image, discuss the following:

Benin artists were not concerned with representing figures in three dimensions. How does the artist identify the importance of a figure? [Scale, symmetry, detail]

Why does the artist decide not to include background scenery? [The plaque does not depict a narrative, but rather records the status and power of the individuals portrayed.]

Why are the Portuguese depicted in profile? [Indicates a lower status than the Warrior Chief, marks them as different from the Ebo warriors.]

Why do you think the Benin Kings hung this plaque on the palace wall? [Document and glorify military conquests.]

How do you know the central figure is a warrior? [He wears traditional headdress, coral choker, and leopard tooth necklace. He carries a spear and shield.]

✣ Think about and discuss these questions, individually or in small groups, orally or in writing:

The Benin casting guild created plaques after seeing the Portuguese books (note Portuguese figures with books in ***Warrior Chief and Attendants***). These plaques were the *chronicles* of Benin kings. The kings, or obas, were very wealthy and supported the guilds within their compounds. Under threat of death, casting guild members could not produce work for anyone else. Considering that the plaques were made for the purpose of glorifying the king, would the significance or value of the plaque *as art* be influenced in any way? Explain.

Artisans supported by the king could not create or sell their own work, although under special circumstances, they were allowed to give their works to individuals. Should the artisans have been allowed to make and sell their work to others, as long as they completed the work assignments given to them by their king?

Benin artisans were also great carvers of wood, ivory, and other materials. Are plaques such as ***Warrior Chief and Attendants*** more important because they were made of metal, not wood or ivory? Why or why not? Would they be even *more* important if they were made of gold or silver?

The British confiscated Benin art and artifacts during the Punitive Expedition of 1897. Bronze plaques, such as ***Warrior Chief and Attendants***, were acquired mainly by British and German museums, but through the years the bronze plaques have been scattered among the world's museums and private collections. Today, the Benin people have almost none of their original art works. Why do you think the British took the Benin art in the 1897 expedition? Do current owners of the bronze plaques have an obligation to return them to Benin?

Assess: thoughtful discussion; respect for differences of opinion; justification of own opinions

✣ As a class, discuss leaders who characterize the universal theme: TRIUMPH. Select a leader to investigate, recording major accomplishments. Collect pictures of the individual to study the face as you design a portrait of this leader to cast in plaster.

Following are general instructions for plaster cast portraits: [While instructions may appear sketchy, engage students in problem-solving exchanges when the need arises. It is a good idea for the teacher to work through this process before students. Alternatively, this project could be done as a clay and cast if clay is not available.]

Draw pencil sketches of your leader's face, emphasizing distinguishing facial features and hair.

Roll out a thick slab of clay, approximately 5" x 7" x 1" to 1½" thick, on burlap or fabric (to keep clay from sticking).

Outline the face shape on the clay slab by marking a line, leaving a one-inch border of clay outside of this line. This is very important; this clay border will be the barrier which keeps the plaster inside the face when it is poured into the clay mold.

Using your portrait sketch as a guide, outline facial features on the clay slab inside the barrier.

Using spoons and clay tools, press in and scoop out clay to define the major features—hair, forehead, nose, cheeks, lips, chin. Do not cut into the 1" barrier! Plan carefully; some features need to be impressed more deeply than others, but don't cut all the way through to the back!
The clay needs to be damp when plaster is poured; to preserve moisture, cover hollowed-out faces with plastic (cut up dry cleaner bags).

Mix plaster according to package directions in small batches. [General mixing instructions: sift dry plaster through fingers into a bowl or bucket with a few inches of water in it. Do not mix until the plaster "peaks" over the water level. Then mix. Use quickly. Do not pour leftover plaster in the sink!]

Pour plaster into the clay face molds up to the top of the barrier. Place a paper clip into the surface for hanging, if desired. A chemical reaction in the plaster will cause it to feel warm for about 30 minutes. The drying process will continue after the plaster seems firm. At least a day later, release the plaster cast from the clay, very slowly and carefully. The plaster will be hard, but easily broken while still slightly damp.

Allow the cast to dry completely—up to several days depending on humidity.

Very gently file and polish the surface. You may want to spray paint the plaster portrait plaques with metallic bronze or copper paint (out-of-doors, of course), or stain or paint with acrylic or tempera paints.

Display plaques along with written information about the individual.

Assess: research, planning of portrait, completion of cast, written work

REFERENCES/ RESOURCES

LITERATURE

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SOFTWARE

Encarta. "African Art and Architecture," "Kingdom of Benin," and "Benin City." Microsoft Corporation, 1994.

SALUTAT
Thomas Eakins (American, 1844–1916)
1898
Oil on canvas, 50 1/8 x 40 inches (127.3 x 101.6 cm)
Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts
Gift of an anonymous donor

ABOUT THE WORK

A proud moment unfolds in Thomas Eakins's portrayal of champion featherweight boxer Billy Smith, who fought under the name "Turkey Point." As he exits the ring, Turkey Point salutes the crowd, acknowledging his TRIUMPH over an opponent in a hazy Philadelphia arena. ***Salutat*** is a *genre* scene, a realistic style of painting representing subjects and scenes of everyday life and part of a series by Eakins depicting prizefighters. Eakins's passion for realism and perfection can be noted in the boxer's anatomical precision, or exactness, and the contrast of light and dark. The boxer appears to glow with radiance as he lifts his right arm in a victorious salute. During the St. Louis 1904 World's Fair, this masterpiece was exhibited under the Latin title: *DEXTRA VICTRICE CONCLAMANTES SALUTAT*, which means: "with the right hand of victory, he salutes the spectators." The Latin was a carved inscription on the original painting; the title is now condensed to ***Salutat***. Quite aside from Billy Smith's moment of TRIUMPH, Eakins has individualized each figure in this crowd, as a series of *portraits* denoting fellow fight-goers—sportswriters, artists, and prominent leaders of the community.

A passion essential to Olympic competition, athletic TRIUMPH was a fundamental element of classical art, from the academic paintings of Roman gladiators to the personification of "Turkey Point" Smith as a modern gladiator. Eakins celebrates the theme, the moment, in ***Salutat***.

Fig. 12
Salutat. THOMAS EAKINS, 1898

ABOUT THE ARTIST

Thomas Eakins (1844–1916) was a portrait painter, a perfectionist with an intense passion for realism. Eakins began his artistic training at the Pennsylvania *Academy* of Fine Art. He also took *anatomy* classes at the Jefferson Medical College in Philadelphia, where he dissected cadavers in order to study the intricacies of muscle layers, bone, skin tissue, and body movement. In 1866, Eakins travelled to Paris to study with Jean-Leon Gérôme at the École des Beaux-Arts, where he continued his interest in accurately depicting the human figure.

To help him portray the perfect images he envisioned, Eakins often made photographs of his subjects and scenes. Eakins strove to paint his figure compositions with lifelike accuracy, which often shocked his audiences. As a teacher at the Pennsylvania Academy of Fine Art, Eakins taught his students to study the human figure in the academic tradition. However, he insisted that all students, including women, learn to draw from a nude human model, which caused controversy in the conservative city of Philadelphia and eventually led to his dismissal in 1886. Controversy did not trouble the artist, who stood by his style of painting. Walt Whitman, a friend of the artist, was known to say, "Eakins is not a painter, he is a force."

MAIN IDEAS

- Thomas Eakins was a portrait painter who utilized photographs to achieve an intense realism in his paintings.
- In order to paint his figure compositions with lifelike accuracy, Eakins dissected cadavers to study the intricacies of muscle layers, bone, skin tissue, and body movement.
- Eakins's passion for realism and perfection can be seen in the boxer's anatomical precision.
- ***Salutat*** is an excellent example of Eakins's skill in representing subjects and scenes from everyday life.

HOW THE FOUR DISCIPLINES CONTRIBUTE TO OUR UNDERSTANDING

AESTHETICS

Is ***Salutat*** a work of art?
Would you need to know about Eakins's use of photographic equipment to help you to understand his work?
Do you need to know who the central figure is in ***Salutat*** to understand this painting?
Is the depiction of a boxer suitable subject matter for a painting?

ART HISTORY

Who was Thomas Eakins?
How did the invention of the camera affect Eakins's art?
What type of photographic technique did Eakins use in his art?
How important was realism in Eakins's art?
How was Eakins able to create realism and strive for perfection in his art?
Why was the human form so important in Eakins's art?
Why did Eakins dissect cadavers?
What world events influenced Eakins and his art?
Who was Billy Smith, the central figure in the paining?

PRODUCTION

How does producing your own art—by selection of materials, technical skills and craftsmanship, decisions about ideas and concepts —help you to understand the decisions that Eakins made?
Could an exploration of the ideas and problems that confronted Eakins, such as trying to capture anatomically accurate images in his art, help you in creating your own images?
How could the selection of appropriate materials help you to explore the ideas of realism versus abstraction in your art?
How could an extensive study of the human figure help you in your own artmaking?

CRITICISM

What is ***Salutat*** about? How do you know? What about the image informs your response?
How does ***Salutat*** reflect Eakins's interest in realism?
How important is the central figure to the rest of the painting?
Why did Eakins represent people and scenes from everyday life in his art?
Is ***Salutat*** an effective work? Does it accomplish what Eakins intended?

CONNECTIONS TO OTHER AREAS OF STUDY

PHYSICAL EDUCATION

Compare and contrast boxing to other martial arts: Tai Kwon Do, Karate, Judo, Sumo Wrestling.

HISTORY

With the end of the Civil War, and in less than a decade, came great changes—a revolution in values, culture, politics, industry, and commerce. Rapid growth of railroads brought mobility. A tremendous influx of immigrants brought muscle, energy, and skills to the expanding nation. The United States was emerging as the world's greatest single source of food, partly due to machine farming throughout the West and Midwest. There appeared to be an inexhaustible supply of resources from the American continent. This period in the United States was referred to as the *Gilded Age*, a term coined by Mark Twain, and a book title by Dudley Warner, in 1873. Develop a timeline to highlight changes and progress during the *Gilded Age*.

SOCIAL STUDIES

Using the almanac and other reference materials, find out when boxing became an Olympic sport and the names of Olympic boxing medalists.

Research the works of 19th century writers who were contemporaries of Eakins. How did political, social, and economic forces affect their work?

VOCABULARY

academy	school, college
anatomy	structure, framework of the body
genre	subjects or scenes of common, ordinary, everyday life
portrait	a pictorial representation of a person, usually showing their face

INITIAL SCRIPT

Have the students look closely at the reproduction of the *Salutat* silently for several minutes. Begin by asking:

What do you think that this work is about? What is it about the work that gives you clues of what it might represent? [Students will recognize that the central figure looks like a fighter/boxer.]

Who do you think the central figure might be? [Billy Smith, a champion feather weight boxer, who fought under the name "Turkey Point."]

How do we know that the boxer is triumphant? [Body language: upraised hand in a triumphant salute.]

How did Eakins draw your attention to the central figure of Billy Smith? [Lightness of the central image in the painting, everyone in the painting is turned toward Billy.]

How do you think that Eakins was able to make this painting so realistic? [To help him portray the perfect images he envisioned, Eakins would make photographs of his subjects or scenes with a camera that had two revolving disks, enabling him to photograph a series of frames of movement.]

Why would Eakins paint everyday people and scenes? Could everyday people be important enough for a painting? [*Salutat* is a genre scene or a style of painting which represents people and scenes from everyday life. Many artists painted genre scenes and these help us to understand how people looked and lived in the past.]

Was Eakins successful in depicting a triumphant boxer? Why?

If you could ask Eakins questions about his life or art, what would you like to know?

ACTIVITIES

✣ Compare Eakins's ***Salutat*** with ***The Icebergs***, 1861, by American artist Frederic Church (from the AWE chapter) and ***Woman with a Parasol***, 1875, by French artist Claude Monet (from the JOY chapter).

When were they painted? Where?

What do they have in common? How are they different?

Investigate events and progress occurring in industry, transportation, communications, and trade in the United States and in France during the time span in which the three artists worked. How were events similar? Different?

How does each of these paintings reflect the times and society in which it was created?

Collect images and reproductions of paintings by American contemporaries of Eakins, such as Winslow Homer and Mary Cassatt. Collect French contemporaries of Monet, such as Renoir, Degas, Cézanne, and Morisot. How do these paintings reflect the times and societies in which they were created? How do the works of American artists compare to the French artists? [Consider style, subject matter, theme, and technique.]

A distinctive American style of painting was developing during Eakins's lifetime. How did this style differ from French Impressionism and other European influences?

Assess: thoughtful contributions to discussion

✣ Plan this work, individually or in small groups: The city is sponsoring a competition for artists to design a sculpture which represents the idea of TRIUMPH. There is a great amount of money attached to winning this commission. The work can be any size, any medium, and you will recommend the location or site for its placement or installation. The first round in the competition will be to present a conceptual plan for this work to the selection committee—this is a written description with rough sketches. Sketches would be an unfinished suggestion of the piece, not a polished rendering. Your concept of TRIUMPH—the way you describe your idea in words—will be the most important thing. You want to convince the selection committee that your understanding and "feel" for the passion of TRIUMPH will lead to a remarkable creation. To begin, consider the following questions:

How would you characterize TRIUMPH?

What features would you include?

Would your work be realistic (representational), structural (formal), or expressive (emotional)?

What medium/media would you select?

What kind of form would you create?

What colors would you use?

What size would you make it?
How would this work add to the prestige of the city?
Where would you place this sculpture?

The selection committee will hear the presentations of each group, and make its recommendation supported with reasons. [This activity can be simple or complex. To emphasize the nature of the competition, the teacher may want to enlist the help of other adults to be the selection committee. The project could be tailored to a school topic instead of the city. Round two of the competition could be the creation of models by three top finalists (groups), and another selection process. The activity could be further extended by actually creating, unveiling, and installing the sculpture.]

Assess: quality of individual and group participation; resourcefulness; reporting, presentation

✣ Design an award to be given to a victorious athlete which conveys a sense of TRIUMPH and victory.

Find examples of what people throughout the centuries have awarded the winners of athletic or other competitive events, such as medals, trophies, ribbons, a crown of laurel wreaths, an ornate scepter, or a special article of clothing.

Make sketches to plan the size, shape, and complexity of your award. Size will help determine the medium or materials to use. It may be a trophy constructed from "found material," modeled in paper-mâché, sand cast plaster, carved from styrofoam, or other materials.

Design a ceremony to present the award within the class. Consider selection of music, props, setting, and acceptance speeches. Talk about the awards, judging the success of its ability to convey TRIUMPH or victory.

Asses: size, shape, and complexity of awards

✣ Study the boxer in ***Salutat***, as well as athletes in the images collected for other activities. Notice the posture, bearing, and gestures that TRIUMPH tends to cause or evoke. Practice posing in postures of victory and TRIUMPH for different sports. Create a sculpture of an athlete from wire, aluminum foil, or clay which symbolizes a triumphant moment in your favorite sport. Capture the emotion in the posture and gesture of the figure.

Assess: sculpture's success in capturing the emotion of TRIUMPH

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JOY

INTRODUCTION

A walk through the woods on a beautiful day; anticipation of an exciting event; a sense of accomplishment at the end of a job; an inner peace felt deep inside: JOY comes in many forms, and originates from many sources. Sometimes we feel uplifted with a spiritual sense of JOY. Artists represent joyful visions of both earthly and spiritual worlds. A joyous feeling can grow in us just from the pleasure of viewing these images. We also know that what is considered visually joyful differs from one person to another.

JOY can be experienced in a variety of ways. For example, the ancient Mesoamerican ***Articulated Figure*** expresses JOY as the moment of ecstasy or transcendence. In this case, JOY may have been induced by the practice of fasting, physical exercise, sensory deprivation, the taking of ritualistic hallucinogens, or rhythmic behavior such as dancing, chanting, or drumming.

Woman with a Parasol (Camille Monet and Her Son Jean) by Claude Monet conveys a sense of JOY in fresh color, shimmering light, and a fitful breeze. This work is about air, freedom, and the pleasures of a simple day in the country. Monet would set his canvases on easels under open blue skies and set out to capture the varied hues of nature.

Elie Nadelman's ***Dancer*** invokes a jubilant sense of grace and movement in three-dimensional form. This small female dancer is both joyous and graceful. She throws her leg in the air, lowering her arms for balance. From her pose, we can almost hear the cheerful tune to which she does this joyful step. Nadelman made this sculpture when America was entering the prosperous and hopeful decade of the Roaring Twenties. Representing different cultures and spanning a broad time range, all three works share a joyful nature.

ARTWORKS IN THIS SECTION

Articulated Figure

Woman with a Parasol (Camille Monet and Her Son Jean)

Dancer

ARTICULATED FIGURE

Veracruz, Mexico
ca. 600–900
Terra cotta with polychrome
17 x 14 3/8 x 7 3/4 inches (43.2 x 28.9 x 19.7 centimeters)
New Orleans Museum of Art, Louisiana
Gift of Mr.and Mrs. P. Roussel Norman

ABOUT THE WORK OF ART

This smiling *terra cotta effigy* figure from the Late Classic period (600–900 A.D.) in Veracruz in Mexico is approximately a foot and a half tall. Its arms and legs are fully *articulated*, tied on with string or sinew, so they can actually move. At first glance, a grin and laugh lines, a childlike pose, appearance, and proportions might lead us to think this is a child, but the full set of teeth identify it as an adult. The figure is nude except for jewelry and a simple headdress. Holes in the ear lobes probably held earrings, long lost. Traces remain of original painted decorations.

The most famous sculptures of the Veracruz area are "Smiling Figures." Although hundreds of them have been found, their function is the subject of much debate. It has been suggested that they might represent sacrificial victims. The *Mesoamerican* people probably did not make art for its own sake. What we now consider as art probably had specific purposes in daily life, religion, or preparation for the afterlife.

Without written records, *archaeologists* can only make assumptions about its origin. Potters used molds to create exact clay copies of the original. The bodies were generally made in two-part molds; hands and feet were usually handmade and added later. Some figures even had separate heads held on with cord.

Only since the late 19th century have archaeological discoveries in mid-America spurred enthusiasm and acceptance of indigenous art and artifacts. Today thousands of people each year visit the ruins of Mexico and Central America, and millions of others view museum exhibits of pre-Columbian art.

Fig. 13
Articulated Figure, ca. 600–900

ABOUT THE ARTIST

Specifics about the artist are unknown, so we can only attempt to view this work through his or her eyes. (Because the roles of Mesoamerican males and females during this time are unknown to us, the gender of the artist cannot be determined.) Most likely, a group of apprentices worked under a master *artisan*, producing a vast quantity of art works in the same style. The abundance of such objects, especially in tombs, suggest that their production was a major industry.

The sophisticated use of the clay technology shows that these artists had mastered two basic pottery problems. The first was the tendency for clay to shrink and warp during drying. This was solved when the potter added a temper, such as sand, to the clay to open it up and allow it to dry more easily. The other problem is an inclination to explode during firing because air bubbles in the thick wall cause weakness; this was prevented by making the figures hollow. In addition, the hollow smiling figures also have small holes drilled into them to prevent a buildup of steam during firing.

BEST COPY AVAILABLE

MAIN IDEAS

- Mesoamerican artists created utilitarian figures, often for religious purposes.
- The function of this figure is unknown, but it may have orginally represented a sacrificial victim.
- Mesoamerican artists mastered the techniques of terra-cotta in sculpture.
- This work has movable, jointed (articulated) arms and legs, giving it the capability of different poses.

HOW THE FOUR DISCIPLINES CONTRIBUTE TO OUR UNDERSTANDING

AESTHETICS

Is the ***Articulated Figure*** a work of art?
What is an *artifact*?
Is there a difference between an artifact and a work of art?
Do you need to know about the Mesoamerican culture to understand this figure?
Do you need to know the purpose of the ***Articulated Figure*** to understand this figure?

ART HISTORY

Who were the Mesoamerican people?
What might have been the function of this figure?
How old is this figure?
Why is this figure a classic example of Mesoamerican art?
Did the culture of the Mesoamerican people help to determine how this figure might look? Its purpose?
What other types of art were being created in other cultures of the world during this time period?

PRODUCTION

What choices of media did these people have for making their figures?
Do the choices limit the kinds of works they might have made?
How did their environment affect their choices?
Can the role of the artist in Mesoamerican culture be explored by creating your own figure out of clay or other materials?
Is the selection of appropriate materials important in helping you to create an object that you believe reflects your culture.
Can you construct a clay figure using similiar techniques to the ones used by the Mesoamericans.

CRITICISM

What is the ***Articulated Figure*** about? What about the work supports your answer?
Was the artist's selection of materials appropriate for the purposes of this figure?
Did the artist show technical skill and ability in creating this work?
Is the ***Articulated Figure*** an effective work? Does it accomplish what the artist of that culture intended?

CONNECTIONS TO OTHER AREAS OF STUDY

ANTHROPOLOGY AND ARCHAEOLOGY

Study the process used by archaeologists to recover ancient artifacts, and investigate how anthropologists use clues to learn about the culture of these civilizations.

HISTORY

At least 4000 years before Columbus came to the Western Hemisphere, complex civilizations were flourishing in Mesoamerica. Many left behind remarkable aesthetic expressions. Study the history of these civilizations, including the violent contacts between these peoples and the European invaders and conquerors.

Research symbolic figures which represent JOY, celebration, or happiness in different cultures. [Examples: mythical and religious figures of the Laughing Buddha, Japanese Hotei, Greek gods—Pan, Bacchus, and Cupid; the African god Eshu.]

MATHEMATICS

Use timelines to analyze and compare chronological relationships in history—answering questions that begin, "How long ago was . . . ," "How many years was it between . . . ."

SCIENCE AND TECHNOLOGY

Investigate the physical and chemical properties of terra-cotta clay which allow it to be malleable when wet, durable when dry, and like stone when fired to high temperatures.

VOCABULARY

archaeologist	scientist who explores the past by digging up and studying remains of cultures
articulated	made of parts united by flexible joints
artifact	an object made by humans, usually for a practical purpose, especially from a particular period in the past
artisan	one skilled in an applied art, a craftsman
effigy	a representation or image of a person or animal
Mesoamerica	term of archaeologists and historians to describe a former region of high culture encompassing much of present-day Central America
prehistoric	period before written history
terra-cotta	clay, earthenware, natural brownish-orange color, often glazed in colors

INITIAL SCRIPT

Have the students look closely at the reproduction of the ***Articulated Figure*** silently for several minutes.

What do you think that this figure represents? [Since this figure is open to multiple interpretations by archeologists and others, speculation is strongly encouraged.]

What is it about the figure that gives you clues of what it might represent? [Students may think that this figure looks like a doll. Have them talk about toy figures that they have seen and compare and contrast this figure with a commercial doll.]

Do you think that this is a figure of a child or an adult? What about the figure makes you think that? [The figure has teeth.]

Does the smile seem warm and friendly or grotesque? Why do you think this?

Why do you think that it has movable arms and legs?

What do you think this figure is made of? [Terra cotta. A type of clay earthenware, naturally brownish-orange in color; students may have seen flower pots made of terra cotta.]

Why do you think that this figure was created? [Possibilities: fertility, burial with the dead, a toy, a representation of the gods. Scholars have only theories about the purpose of this figure. One theory: the figure represented ritual performers in ceremonies dedicated to the gods. Another theory: the figure show a sacrificial victim in his last days and an important part of the ceremony was to make sure that the victim died happily and willingly.]

Who do you think made this figure? [Unknown artist.]

Who do you think might own a figure like this? How do you think that it was used by its owner? [Discuss plausible speculations; answer unknown.]

If you could ask this figure a question, what would you like to know?

ACTIVITIES

✣ The teacher gathers a collection of modern-day artifacts (tools, kitchen utensils, packaging, toys, etc.) and buries them on the school grounds without students present.

In small groups, pretend to be archaeologists of the 25th century, and conduct a "dig" to excavate the site.

[Alternately, the teacher could create small boxes full of sand with items "buried."]

After you examine your findings, make generalizations about life in the late 20th century. Report these findings in an oral report or create museum labels appropriate to the objects.

Assess: participation, cooperation in the dig; appropriateness of report or label

✣ Compare and contrast art of the Mayans, Aztecs, Incas, Olmecs, and North American Indians, considering shapes, colors, textures, size, patterns, motifs, detail.

Compare and contrast the ***Articulated Figure*** with contemporaneous (approximately A.D. 700) art in other urban centers of Egypt, Mesopotamia, the Indus Valley, northern China, Southwest Nigeria, and the highlands of Peru.

Assess: presentations, reports, or graphic displays

✤ Imagine that you are the ***Articulated Figure***. Write a story, letter, or poem about what it is like to be unearthed after more than a thousand years. You might include references to the physical feeling of freedom, memories of the past, or impressions of modern life compared to what you knew of ancient Veracruz.

Assess: imaginative approach

✤ Read and discuss David Macaulay's 1979 book *Motel of the Mysteries*. Share this book to remind students of the possibility for error when making assumptions about past cultures. This book is a humorous spoof: archaeologists of the future discover a 20th-century motel buried by a disaster, and then come to some very erroneous conclusions about our culture and artifacts. Consider making transparencies of the black and white drawings to show on an overhead projector. [If the teacher gets a bathroom stopper on a chain from the hardware store and wears it like a necklace during the presentation, it is sure to be a hit!]

✤ Write a letter to the artist, asking him/her questions you would like to know about the work.

Assess: sincerity and imagination of the letter

✤ Practice descriptive writing by composing a detailed description of ***Articulated Figure***.

Assess: how many details are included without ambiguity; writing techniques

✤ In museum circles today there is much debate and controversy about the return of "stolen" objects to the people who created them. [For example, The Smithsonian Institution is flooded with requests from Native Americans to return artifacts which have long been displayed in tribal exhibits. The *Articulated Figure* is owned by the New Orleans Museum of Art.]

Think about and prepare to take a stand on this controversy:

Should this figure be returned to Mexico to be displayed in a museum for the Mexican people?

As you think about the viewpoint or position you will support, consider the following issues:

- Where would it be seen by the most people?
- How can people learn about other cultures if they cannot afford to travel to other countries?
- What about the money that the museum paid to purchase and to preserve the art work?

As a class, discuss and decide on one or more of ways to investigate this controversy:

- Written opinion papers, a debate, a mock television interview with students assuming the role of museum curators.

Assess: logical and consistent thought processes in whichever form opinions are expressed

✤ Create a figure that expresses joyful movement—a puppet, an articulated figure with movable arms and legs, or a figure captured in the midst of motion. Possible materials:
Aluminum foil, crushed and molded
Natural clay, plasticene, or dough (recipe follows)
"Found" materials—cotton balls, feathers (from feather duster), beads, shells, clothespins, nuts, thread, fabric, pipe cleaners, styrofoam packing, dried corn, beans, peas . . . .
Assess: creative approach and follow-through

✤ **Salty Oil Dough** [from *Mudworks*—see Resources]
Materials:

1/2 cup flour	2 Tbs. salt
1/4 cup water	1 tsp. cooking oil
1 tsp. cream of tartar [optional]	

Process:
1. measure flour and salt into medium bowl, add cream of tartar as a preservative (optional)
2. boil water in saucepan, or microwave, and pour into flour mixture
3. add oil and stir until well mixed (dough will be sticky)
4. roll and squeeze warm dough in hands for 5 minutes (the longer handled, the easier it is to work with)
5. store in airtight container or plastic wrap (left uncovered, dough will harden in a few days)

REFERENCES/ RESOURCES

AUDIO

Mexican Music: Prehispanic Music—An Offering for the Gods produced by Paramusica: Laguna de Terminos No. 19 Col. Anahuac C.P. 11320 Mexico, D.F. Telephone: 255-0466 Fax: 2509067

Global Celebration: Authentic Music from Festivals and Celebrations Around the World. (4 Cassettes and 32 page booklet.) Ellipsis Arts (catalog # CT-3230) 20 Lumber Road, Roslyn, New York 11576 Telephone: 1-800-788-6670

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WOMAN WITH A PARASOL (CAMILLE MONET AND HER SON JEAN)

Claude Monet (French, 1840–1926)
1875
Oil on canvas, 39 3/8" x 31 7/8"
National Gallery of Art, Washington D.C.
Collection of Mr. and Mrs. Paul Mellon

ABOUT THE WORK OF ART

Monet's wife Camille and son Jean are immortalized as the subject of this 19th-century Impressionist painting. A sense of spontaneity in this large work is heightened by fresh greens, blues, and purples. One's eye spirals up the dress and torso of Mme. Monet, then flows back down the gentle curves of the parasol to highlight Jean in the background. One of Monet's most exquisite impressionist works, ***Woman with a Parasol (Camile Monet and Her Son Jean)*** is typical of Monet's style. Short brush strokes of pure color capturing the wind and air of a shimmering spring day is a joyous vision to some viewers; other viewers experience a subtle, quiet kind of serenity.

A leading force of the Impressionist movement, along with contemporaries Renoir, Manet, Pissarro, Morisot, Sisley, and others, Monet pursued intense study of light and color in the 19th-century French landscape. Painting in the open air, or *plein-air* (in contrast to painting in the studio), was a new and daring idea. Only out-of-doors, Monet insisted, could the artist perceive shimmering and everchanging light, fleeting reflections on water, and a stirring wind.

Fig. 14
Woman with a Parasol (Camile Monet and Her Son Jean), CLAUDE MONET, 1875

ABOUT THE ARTIST

Born in Paris in 1840, Claude Monet at a very young age expressed interest in art. Calling his school a prison, he entertained himself there by drawing caricatures of his teachers and selling them in a local frame shop. The artist Eugene Boudin, who exhibited his work in the same shop, took an interest in the young Monet and offered painting lessons. Boudin insisted that Monet work in the open air, an influence that remained for the rest of his life. While the center of his art world was Paris, in later years Monet would retreat to the countryside around the city to paint haystacks, water lilies, poppy fields, and poplar groves.

In 1865, Monet had two of his canvases accepted by the *Salon*, but by 1874 he was frustrated by their rejections and by the scorn of critics. Along with 30 other artists, Monet formed the Salon des Réfusés. Their first exhibition in Paris, in which Monet exhibited *Impression—Sunrise*, outraged the public. Art critic Louis Leroy entitled his review, "Exhibition of the Impression-ists," thus coining the then-derogatory term.

Monet's paintings render immediate sensations experienced by the eye. With his rainbow palette, Monet used new color theory and optical contrasts of *complementary color*. The foreground, middle ground, and background fade into each other. Ready-mixed paint from a tube was introduced in 1861, allowing painters greater freedom to paint outdoors. The more Monet painted outdoors the more he realized how quickly the light, color, and mood of an environment changed.

Though partially blind in old age, Monet painted until his death in 1927, at the age of 86. He outlived two wives, his son, and most of the other Impressionist artists. Renoir once said, "Without Monet, we would all have given up." Monet is considered by many to be the bridge to abstract art. His final series, *The Water Lilies*, opened up new possibilities for all artists, and helped to set the stage for 20th-century art. He may even have influenced Kandinsky, whom many art historians consider the founder of abstract art. Kandinsky never forgot the paintings, which he realized were haystacks only when he saw the titles, by a "Claude Monet." Was this the first time that Kandinsky experienced the notion of using color and shape in an abstract manner? No one is sure, but it is evident that Monet's influence reached far into the future and is still with us today.

MAIN IDEAS

- Monet and other Impressionist painters were interested in the study of light and color. They painted outdoors in order to capture the everchanging light
- ***Woman with a Parasol (Camile Monet and Her Son Jean)*** is about brief impressions or sensations experienced by the eye.
- Impressionism was not immediately accepted as art by the public.
- Impressionism was a bridge to abstract art of the 20th century.

HOW THE FOUR DISCIPLINES CONTRIBUTE TO OUR UNDERSTANDING

AESTHETICS

Is the ***Woman with a Parasol (Camile Monet and Her Son Jean)*** a work of art?
Do we need to know how Impressionist paintings were viewed by the artworld in the 19th century to understand this work?
How would knowing about the improvements in art materials help you to understand this work?
Do you need to know who the two figures are in ***Woman with a Parasol (Camile Monet and Her Son Jean)*** to understand this work?
Why is this work considered an Impressionist painting?

ART HISTORY

Who was Claude Monet?
What is the Impressionist movement?
How important was Monet to the Impressionist movement?
Why did 19th-century critics dislike the Impressionists' artwork in the beginning?
Why was color and light so important to Claude Monet?
Why did Monet and the other Impressionists paint outdoors?
What was the nature of the setting for the ***Woman with a Parasol (Camile Monet and Her Son Jean)***? For the other Impressionists' works?

PRODUCTION

How does producing your own art—by selection of materials, technical skills and craftsmanship, decisions about ideas and concepts—help you to understand the decisions that Monet had to make?

Could an exploration of the ideas and problems that confronted Monet in trying to capture the effects of light in his art help you to understand his work?

How could the selection of appropriate materials help you to explore the possibilities of capturing light and color in your own art?

How could examining Monet's techniques and skills help you to apply that knowledge to your own artmaking?

CRITICISM

What is the ***Woman with a Parasol (Camile Monet and Her Son Jean)*** about? How do you know? What about the work informs your response?

What was Monet trying to show in this painting as well as his other paintings?

Was Monet's selection of color important in this work?

How did Monet show his skill and ability in creating this work?

Is the ***Woman with a Parasol (Camile Monet and Her Son Jean)*** an effective work? Does it accomplish what Monet intended?

CONNECTIONS TO OTHER AREAS OF STUDY

HISTORY/SOCIAL STUDIES

Explore historical events during Monet's lifetime (c.1840–1930):

France, like most of Western Europe, saw a shifting power base to a large middle class, and the political turmoil and the redistribution of wealth that accompanied the *Industrial Revolution*.

Farmers and fishermen became factory workers, moving to the big cities for employment.

The camera, steam engine and telegraph changed the way people lived; the automobile and widespread use of electricity would become a reality by the end of the 19th century.

In the United States, the first skyscrapers were built by Louis Sullivan in Chicago.

In Paris in 1889, the highest structure in the world, to date, was built: the *Eiffel Tower*.

Charles Darwin published *Origin of the Species*, and the future of religion was being reconsidered.

Travel was becoming easier, while communication and trade among countries all over the globe became commonplace.

Science and technology were becoming the forces of change in the world.

SCIENCE

Design simple experiments to compare and contrast color in light and color in pigment.

Explore the concepts of transparent, translucent, and opaque.

Investigate the term "optics," and its relationship to Monet's Impressionist art.

Research color theories of Eugène Chevreul and Sir Isaac Newton.

LANGUAGE ARTS

Write a narrative essay about what it might have been like to live in Paris as an artist during the last part of the 19th century.

Investigate poets of the Impressionist time period; match up poems with artworks they seem to complement. Compose a poem about a selected Impressionist painting.

VOCABULARY

complementary color	opposite colors on a color wheel. [Example: red and green]
Impressionism	art movement in 19th-century France, which emphasized spontaneity and the effects of light on color
Industrial Revolution	a time when factories were first being built in America and Europe
optical mixing	the mixing of color by the eye. [Example: a red dot and yellow dot placed next to each other are fused in the eye to become orange.]
plein-air	painting outside in natural light
Salon	the official annual exhibition in Paris

INITIAL SCRIPT

Have the students look closely at the reproduction of the ***Woman with a Parasol (Camile Monet and Her Son Jean)*** silently for several minutes. Have the students write down their initial reactions to this work. When the students are finished writing, have them share their responses aloud with the whole class. After everyone who wants to share has had an opportunity, begin by asking:

What do you think that this work is about?

Who do you think the two figures in the painting are? [Tell students that the artist was Claude Monet and this is Monet's wife Camille and son Jean.]

Do you think that these two people were important to the painter? How do you know this?

What type of mood do you think that Monet was trying to capture in this painting?

How has Monet showed us that this is a pleasant summer day? [The light greens, blues, and purples and the breeze blowing the dress.]

How has Monet showed us the time of day? [Bright sunlight.]

Take a close look at the painting. Do you think that the image is sharp and clearly defined or blurry? [Blurry.]

Why do you think the image might appear this way? [This is characteristic of the Impressionists' style of painting. Briefly tell students about the Impressionist painters and what they tried to do with atmosphere and light. Use this painting to point out how Monet accomplished this. Monet's use of color and shape in an abstract manner opened up many possibilities for 20th-century abstract painters.]

The 19th-century critics and the artworld did not initially like Impressionist paintings. Why do you think that they objected to this style of art? [This style of painting was radically different than the accepted painting traditions of this time period. Frustrated by rejections of his art, Monet and 30 other artists formed their own exhibition of art, and the public was outraged.]

Do you think that this painting might be considered a successful example of Impressionism? Why?
What other things would you like to know about this painting?

ACTIVITIES

✤ From the list, select an Impressionist artist for each small group (3–5 students) to research:

Claude Monet	Edgar Degas	Auguste Renoir
Camille Pissarro	Alfred Sisley	Berthe Morisot
Mary Cassatt	Gustave Caillebotte	Edouard Manet

All of these artists participated in Impressionist exhibitions in Paris between 1874 and 1886.
Gather images of their work, carefully distinguishing between their Impressionist works and works created in other styles earlier or later.
Collect information about their lives, their friendships with one another, and their lifestyles as Impressionist artists.
Each group organizes a brief presentation and graphic display.
During presentations, keep track: which artists painted landscapes? People? Water? Outdoors? In the studio?
Following the presentations, compare commonalities and differences among these artists.

Assess: participation and contributions to research and presentations

✤ Collect a number of Impressionist works. Analyze, compare and contrast how reflected light plays an important role in the total composition of each image. How does each artist use color, shape, and brushstroke to create the mood or feeling of the painting?

Discuss and analyze the terms of Eugène Chevreul's "Law of Contrast," which proposed:

"Neighboring colors modify each other, the most intense effects occurring when complementaries are contrasted" [Welton, 1993, p. 20.]

What does "neighboring colors" mean? What are "complementary" colors? Study examples of Impressionist works (including ***Woman with a Parasol***) which illustrate this optical effect. Isolate small sections of reproductions with viewfinders to study the effects of brushstrokes and the application of paint to create this effect.

✤ Select one reproduction from the display of Impressionist works to write about. To help focus your writing, complete the sentences on the worksheet. These will be your very own ideas and opinions about this painting, but it is very important that you support them with reasons.

[Prepare a worksheet with the sentence starters and lines between. As appropriate for the level of students, encourage highly descriptive writing, expansion of responses into paragraphs, and speculation supported with reasons and evidence in the artwork.]

This painting is called_____, and the artist is_____. It was painted in the year_____. It is an excellent (good; not so good) example of the Impressionist style because [3 or 4 lines].
In this painting the artist was trying to show [3 or 4 lines].
I think he was successful (unsuccessful) because [3 or 4 lines].
I would (would not) want to own this painting because [3 or 4 lines].

I think people will (will not) change their opinion about this painting as time goes by because [3 or 4 lines].

I think that *art critics* should (should not) be making decisions about the value of art and telling the public if it is good or bad because [5 or 6 lines].

[Ask students to share some of their responses to each question.]

✤ Key elements in Monet's style include his use of light, color, organic shape, and atmosphere. [To help students understand how "atmosphere" effects a view, show slides of landscapes out of focus, and discuss atmospheric perspective (sense of depth by loss of detail and haze in a landscape).]

Make a painting of an out-of-focus landscape, using tempera or acrylic on paper.

Concentrate on painting shapes of pure color with little concern for hard edges, and seeing the variety of values in the landscape. [As students paint in the major shapes, gradually bring the image more into focus.]

Critique paintings, according to the successful use of the key elements of Monet's style, and how differently each student interpreted these elements.

Examine the poster or transparency of ***Woman with a Parasol (Camile Monet and Her Son Jean)*** (or other Impressionist paintings) to explore color and color palettes of Monet (or others).

Do a series of experiments or examples of your own design to illustrate an understanding of the Impressionists' use of color. Working individually or in small groups, use paint on paper and record the purpose of each experiment or example. [Examples: This shows complementary contrasts; these are colors Monet used to show shadows in _____; this distance between yellow and blue does not mix well optically; this distance is better; these colors mean ice; to me, these mean despair.]

Keep in mind that pure colors were often mixed optically, white was used to brighten, lighten, and change the value of colors, and colors were used to represent shadows rather than adding black.

Share and compare the many ways students chose to explore impressionist color.

Assess: variety, resourcefulness, and imaginative exploration; presentation of "experiments"

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DANCER

Elie Nadelman (American, born in Poland, 1882–1946)
c. 1918–1919
Cherrywood, height 28 1/8 inches (71.8 cm)
The Jewish Museum, New York
Given in memory of Muriel Rand by her husband William Rand

ABOUT THE WORK OF ART

Energy abounds in this figure just over two feet tall. She kicks her right leg exuberantly in the air, drawing our attention upward to her pointy toe. Counterbalancing this diagonal is the figure's torso, conveying energetic motion. Her body turns one way, her head faces the other, one shoulder shifts back, the other thrusts forward. Tension is created in criss-cross movements. She performs a precarious balancing act on the tips of her toes.

Despite twists, turns, and possible teetering, this small female figure is both joyous and graceful as she throws her leg in the air, lowering her arms to balance herself. This is not the controlled position of a classically trained ballerina. This dancer is, perhaps, a dance hall girl; from her pose we can almost hear the spirited tune to which she does this joyful step.

Elie Nadelman chose to render the ***Dancer*** solely in curved forms. The oval of her face is a gently sloped, her elbow a soft curve as if she were jointless. The *arc* which defines her thigh is repeated in her calf in smaller dimension. Light playing against the shiny surface of the cherrywood highlights these curves. The wood is sanded and polished. No details of clothing or facial features are indicated, leading us to focus on form rather than subject. She is anonymous; yet we can enjoy her energy as a "type." The type of dancer present in Nadelman's world at the time reflects an America which was entering into the prosperous and hopeful decade of the *Roaring Twenties*. ***Dancer*** is one of a series of figures Nadelman created of people he observed in society. Living in New York City during this exciting time, Nadelman was a member of the "High Bohemia," a group of leading painters, sculptors, writers, and cartoonists who took it upon themselves to comment on their world through art.

Fig. 15
Dancer, ELIE NADELMAN, 1918–1919

ABOUT THE ARTIST

Elie Nadelman was born in 1882 in Warsaw, Poland. As a young man with very little artistic training, he went to Paris, the artistic capital of the day, to become an artist. He drew from sculptures in the Louvre, especially Michelangelo's. He admired the works of the French sculptor August Rodin, and the work of Pablo Picasso, who in turn was impressed by Nadelman's intense dedication to analyzing form. Much like a mathematician, Nadelman experimented with the geometry of form, bisecting and trisecting *arcs*, then translating two-dimensional lines into three-dimensional volume. He saw his work as an intellectual undertaking rather than a personally expressive undertaking.

Even before he arrived in New York City as an immigrant in late 1914 (at the outbreak of World War I), his work was shown in the 1913 Armory Show. This historic exhibition presented modern European art that many Americans considered too scandalous for viewing. With such notoriety, Nadelman slipped easily into the *avant-garde* art scene of New York City.

In 1918, Nadelman and his new bride began an extensive collection of European and American folk art and *crafts*, a major influence which was to shape his style. With lightly sanded, rough hewn surfaces, the folk art influence is apparent in many of Nadelman's sculptures, including ***Dancer***. Minimal marks for clothing and facial features and a lack of realistic detail contribute to the folk and craft feel. His intention was not to represent particular people, but types of people he encountered.

Nadelman's sculpted "entertainers" represent a special time in the history of New York, when amusements such as dancehalls, *vaudeville*, and jazz clubs had not yet been overwhelmed by the distant power of Hollywood. Nadelman was a keen observer, conveying the enthusiasm he saw and felt around him. In 1918, America was ending a war and beginning a new era; in the ***Dancer***, Nadelman successfully captured this sense of celebration, optimism, and, of course, JOY.

MAIN IDEAS

- Political events and social milieu of post-World War I affected Nadelman and his work.
- Nadelman's work was reflective of the Roaring Twenties, a time of dancehalls, vaudeville, and jazz clubs.
- Nadelman chose a stylized representation of a person rather than a portrait to convey his message.

HOW THE FOUR DISCIPLINES CONTRIBUTE TO OUR UNDERSTANDING

AESTHETICS

Is the ***Dancer*** a work of art?
What is a sculpture?
Do you need to know about the culture and period in which the ***Dancer*** was created to understand this figure?
Can an image that is stylized reflect an idea or mood as well as an image that is realistic?

ART HISTORY

Who was Elie Nadelman?
What were the cultural influences upon Nadelman?
What were the artistic influences on Nadelman?
What was happening in the world at the time that Nadelman created the ***Dancer***?
What influences might have affected Nadelman's art?
What other types of art were being created by artists during this same time?

PRODUCTION

How does producing your own art—by selection of materials, technical skills and craftsmanship, and decisions about ideas and concepts—help you to understand Nadelman's ***Dancer***?
How can the exploration of problems that challenged Nadelman in trying to depict a figure in action help you to create your own work?
Could the selection of appropriate materials help you to evoke a mood or spirit in your own work?
How can examining the techniques that Nadelman used to create a stylized figure help you to create a stylized image?
Would an understanding of the skills that Nadelman displayed help you apply similiar skills to our own artmaking processes?

CRITICISM

What is the ***Dancer*** about? What about the work supports your answer?
Was Nadelman's selection of materials important for creating a graceful figure?
How did Nadelman show his skill and ability in creating this work?
Does the stylization of the ***Dancer*** help to convey a mood or a spirit?
Does the ***Dancer*** reflect the period of the Roaring Twenties?
Is the ***Dancer*** an effective work? Does it accomplish what Nadelman intended?

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CONNECTIONS TO OTHER AREAS OF STUDY

MATHEMATICS

Study geometric principles employed by Nadelman in his use of the curve to create works of art. Practice bisecting and trisecting arcs to make figural shapes.

HISTORY/SOCIAL STUDIES

Research the history of the entertainment industry (music halls, vaudeville, the circus) after World War I and before the rise of Hollywood. Compare attitudes about these forms of popular entertainment with art forms such as ballet and opera. [See Resources.]

LITERATURE

Read writings of expatriate artists in Paris—Gertrude Stein, Ernest Hemingway, W. Somerset Maughan, James Baldwin. [See Resources.]

SCIENCE & TECHNOLOGY

Study the invention and rise of motion pictures ("talkies," capturing motion on film). Study effects and influence of cinema and film on other forms of entertainment and on the visual arts.

MUSIC

Research and collect examples of music emerging in the 1910s–1920s from dancehall, ragtime, the beginnings of jazz, and classical music from composers such as Bartok and Stravinsky.

PERFORMING ARTS

Investigate the influence of dances imported from Europe in the early 20th century and how various forms—folk to academic ballet—affected dance in the United States.

VISUAL ARTS

Investigate artists of the *avant-garde* in the 1910s–1920s, such as Cubists, Picasso and Braque, and American photographer Alfred Stieglitz. Study artists and circumstances of the 1913 Armory Show.

VOCABULARY

arc	segment of a curve
avant-garde	experimental or leading-edge art, usually 20th-century; from French military term meaning "front line"
craft	particular forms of artistic activity, such as working with clay, wood, and fiber; often used to distinguish these forms from "fine art"
expatriate	person who has taken up residence in a foreign country
modernist/modernism	style of art which strives toward originality, shaking off traditions of the past
Roaring Twenties	period of history after World War I (1918), when America was flourishing financially and optimistic about the future as a nation; before the Stock Market crash and start of the Great Depression (1929)

vaudeville — stage entertainment offering a variety of short acts, such as slapstick routines, song-and-dance shows, and juggling performances

INITIAL SCRIPT

Have the students look closely at the reproduction of the ***Dancer*** silently for several minutes. Begin by asking:

What do you think that this work is about?

What type of mood do you think that Nadelman was trying to capture in this sculpture? [A joyous sensation of movement, the excitement of the Roaring Twenties, the release that many people felt after World War I. Allow students to explore a wide variety of moods that might be seen in this figure. You might briefly add information about what was happening at the time that this sculpture was created.]

Nadelman immigrated to New York City at the outbreak of World War I. How do you think World War I might have influenced Nadelman as an artist?

Is the excitement of the Roaring Twenties reflected in the ***Dancer***?

How has Nadelman captured the spirit of a dancer? [Through simple shapes and the curving lines.]

Why do you think that Nadelman stylized the figure rather than created an exact portrait of a person? [Stylization allows the image to become timeless, not reflective of one person or culture.]

Is Nadelman's selection of medium (materials) important to help convey the spirit of the ***Dancer***? [The rich, warm cherrywood is sanded and highly polished to reflect the shapes and curves which create a smooth, graceful figure.]

How do you think that the ***Dancer*** might have reflected a different idea or mood if Nadelman had sculpted the figure in marble? Clay? Steel?

Do you think that the ***Dancer*** is a successful sculpture? Why?

What other things would you like to know about the ***Dancer*** and Nadelman?

ACTIVITIES

✤ It is 1914, and Nadelman has just left Paris because the city is being besieged by the Germans. He has been struggling financially as an artist for several years, but now with the help of a benefactor, Nadelman has the chance to go to the United States. Imagine you are Nadelman writing to your parents about your arrival in America.

Upon his arrival in New York, Nadelman began creating cherrywood sculptures of men and women in society, such as a woman playing the piano, a couple dancing, a circus performer. In first-person voice, or as an observer, write an essay speculating about what the subject matter of these sculptures can tell us about Nadelman's perception of life in the United States.

Read books by or about other immigrants, such as works by photo-journalist Jacob Riis, to understand how America was perceived by people from other countries. If available, research primary source materials, such as newspaper articles or immigration papers from archives, to gain an understanding of the life of immigrants. [See Resources.]

Assess: written work, conveying an understanding artist's and immigrant's perspective; research skills for finding primary source materials

✤ Collect images of dancers in action from books, magazines, photographs, postcards, dance programs, playbills, art reproductions. Display them around the classroom. [Paintings of dancers by Degas and Toulouse-Lautrec are excellent.]

Determine categories for sorting images, grouping and regrouping as students decide that some categories are more significant than others. [Categories can be simple—the number of figures or costume, or complex—style of depiction, social statement.]

Select and explore questions based on how the images are grouped:

What main features do these images have in common? In what ways different?

How does a photograph of a dancer compare with a painting of a dancer? A painting with a sculpture?

Can a painting capture action as well as a sculpture can? Explain.

What does it mean to "capture the spirit" of a dancer? Which images do this best?

What features do they share? Is this quality difficult to describe?

How does Nadelman's ***Dancer*** compare to other sculptures? Which is it most like? Least?

Could it have more in common with one of the paintings than another sculpture? How? [Example: stress the greater importance of sharing "spirit" than medium in common.]

[Let questions flow from interest (*example: what does a painting of an athlete in action have in common with one of a dancer?*). Encourage thoughtful reasoned responses, justification of opinions, supporting ideas with evidence in the images.]

Assess: participation in gathering images; participation in discussion

✤ Investigate and report on the 1913 Armory Show in New York, the groundbreaking exhibition introducing *avant-garde* European art to the United States, in which Nadelman displayed work. Locate pictorial accounts as well as written information. [See Resources]

If possible, locate and read actual art critics' reviews of the Armory Show (from newspapers or art journals of the time). Discuss whether art critics of the day appreciated this new art.

From books and art reproductions, collect and display examples of work on view at the Armory Show, such as the "radical" *modernist* paintings and sculptures by Duchamp, Matisse, Picasso, and Nadelman. Write your own critique as an art critic at the Armory Show, past or present.

Assess: research; resourcefulness in gathering information and images

✤ **Discuss:** "What makes something a work of art?" In small groups (3–5 students), interview adult family members or adults in your community, asking the questions (designate one or more recorders):

What makes an art work GOOD?

What is good subject matter for works of art?

Does a work of art have to look like the subject?
Can it still be ART *if it doesn't look like the subject?*
What form of art do you like best—paintings, drawings, sculpture, prints, photography?

[Each group should ask the same questions.]

Tally and summarize interview responses.
Discuss and formulate a statement to describe what the people you interviewed think about art.
Present your findings to the class.
Compare and contrast each group's statement with the others.
Discuss, then apply this statement to the ***Dancer***.

Would "your public" consider ***Dancer*** to be *art*, according to what you have learned?

Assess: group participation in interviews, tallies, discussion; thoughtful individual participation

✤ Think of all types of action people engage in—people swim, run, ski, skate, skateboard, rollerblade, swing. We call some of these people athletes, some heroes; most are just like you and me—doing action things.

Using clay, dough, wire, aluminum foil, or other modeling material, create a sculpture of an action figure. The more action the better.
What techniques can you use to suggest movement? [Bend, twist, extend arms and legs; twist or bend torso; hair "blowing in the wind."]
Critique completed works. [Encourage constructive comments about each other's work.]
Can you tell what the figure is doing? Is there some action? A lot of action?
What techniques worked best to show movement?
What could be improved upon?

Assess: purposeful involvement with art materials and ideas; thoughtful, constructive critique

✤ Role-play a conversation among the four figures in the works of art in the JOY chapter (two in Monet). They are comparing notes and telling each other stories about how they affected various individuals and groups of people who viewed them in galleries, and even before they made it into a gallery. To begin, one says: "Each of us was selected for this exhibit because we were considered to represent JOY in some way; how do you feel about that; what is it about you that affects people that way?" "Has everyone who viewed you felt JOY?"

Describe how the elements of art—line, shape, color, value, space, form, texture—are similar and different among the three works of art in the JOY chapter. Which art element do you think is most important to the interpretation of joy in each work of art? Explain.

Describe how principles of design—balance, pattern, center-of-interest, rhythm, movement (among others)—are similar and different among the three works of art in the JOY chapter. Which principle do you think is most important to the interpretation of JOY in each work of art?

In small groups, select art images from books or from reproductions and curate your own exhibition to represent JOY. Be prepared to give reasons for your selections.

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LOCATIONS OF
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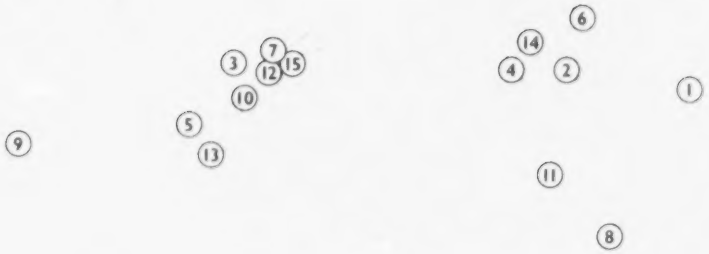

LOVE

1 *Khosraw Spies Shirin Bathing*
2 *Funerary Portrait of Gratidia Chrite and Marcus Gratidius Libanus (Cato and Portia)*
3 *Nursing Mother Effigy Bottle*

ANGUISH

4 *Head of a Weeping Woman with Handkerchief*
5 *Echo of a Scream*
6 *The Cage*

AWE

7 *The Icebergs*
8 *Nkisi Nkondi*
9 *Kuka'ilimoku Temple Image*

TRIUMPH

10 *Head of Martin Luther King, Jr.*
11 *Warrior Chief and Attendants*
12 *Salutat*

JOY

13 *Articulated Figure*
14 *Woman with a Parasol (Camille Monet and Her Son Jean)*
15 *Dancer*

NOTES

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